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**Sixteenth century accidentals and ornamentation in selected motets of Josquin  
Desprez: a comparative study of the printed intabulations with the vocal sources**

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SIXTEENTH-CENTURY ACCIDENTALS AND ORNAMENTATION  
IN SELECTED MOTETS  
OF JOSQUIN DESPREZ: A COMPARATIVE STUDY OF THE  
PRINTED INTABULATIONS WITH THE VOCAL SOURCES

VOLUME I

by  
ROBERT ERIC TOFT

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## ABSTRACT

One of the major problems in Renaissance music scholarship has been to establish a precise understanding of the structure and development of pretonal polyphony. Scholars working toward this end have long been plagued by the ambiguities of pitch notation in the sources of vocal music from this period. Tablatures, owing to the nature of the notation, are the only Renaissance sources of polyphony which specify all pitches unambiguously. An examination of these sources, coupled with a reconstruction of the theoretical framework surrounding the incorporation of chromatic signs, is essential if one is to fully ascertain the details of pitch content and modal procedure operative during the period.

The dissertation considers a composer who was most frequently chosen for intabulation in the sixteenth century--Josquin Desprez (d. 1521). The comparative study of the materials of the dissertation establishes the parameters of sixteenth-century practices in relation to Josquin's motets. Although this study does not purport to explain what his own practices may have been, it does illustrate how musicians during the fifty or so years after his death interpreted the pitch content of his motets.

The thesis provides evidence not of a single practice but of diverse practices that were dependent, to a large part, on the preference of the individual musician. It documents the range of options open to the Renaissance performer and demonstrates that a flexible

attitude toward the treatment of dissonance existed in the sixteenth century. Both singers and instrumentalists worked within a theoretical framework in which precepts and conventions were by no means immutable.

Volume I of the dissertation discusses intabulation techniques, the filial relationships between the tablature arrangements and the vocal models, the theoretical framework surrounding the incorporation of chromatic signs, the intabulators' interpretations of pitch content in Josquin's motets and resolves the confusion associated with the pitch content and modal procedure of Absalon, fili mi. Volume II contains transcriptions of the printed intabulations of Josquin's motets that were examined for this dissertation.



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## CHAPTER I

### INTRODUCTION

One of the major problems in Renaissance music scholarship has been to establish a precise understanding of the structure and development of pretonal polyphony. Scholars working toward this end have long been plagued by the ambiguities of pitch notation in the sources of vocal music from this period. During the Renaissance, the final shaping of the music in both harmonic and melodic content was the domain of the performer not the composer. Chromatic signs<sup>1</sup> largely were left unspecified in vocal sources; consequently certain details of modal procedure were never notated. Singers were expected to be familiar with the rules governing the application of these signs and to make the appropriate alterations at the time of performance. Although the principles behind this improvisatory art were discussed in contemporary theoretical treatises and manuals, the explanations are far too cursory to yield a comprehensive understanding of sixteenth-century procedures. Throughout the century, however, keyboard players, lutenists, vihuelists and guitarists continually intabulated vocal music for their respective instruments. These transcriptions have recorded the practices of many of the greatest performers from the era, thus providing modern scholars and performers with a precise view of how sixteenth-century musicians resolved the pitch ambiguities in contemporary vocal sources.

Tablatures, owing to the nature of the notation, are

the only Renaissance sources of polyphony which specify all pitches unambiguously. An examination of these sources, coupled with a reconstruction of the theoretical framework surrounding the incorporation of chromatic signs, is essential if one is to fully ascertain the details of pitch content and modal procedure operative during the period. This avenue of approach has received scant attention in the musicological literature published to date even though leading musicologists such as John M. Ward, Howard Mayer Brown and James Haar have pointed to the necessity of this type of investigation since the early 1950s<sup>2</sup>. The present study will remedy the neglect that this area has experienced.

The dissertation will consider a composer who was most frequently chosen for intabulation in the sixteenth century--Josquin Desprez (d. 1521). A number of Josquin's motets were intabulated during the century and fifteen of these works have been chosen as the subject for this study. The motets were selected in preference to Josquin's mass cycles or to his secular works because the extant sources for both the intabulations and the motets themselves span the longest time period (the printed intabulations are dated between 1507 and 1578 and the printed vocal sources between 1504 and 1616) and encompass the widest geographic area (Poland, Germany, France, Spain and Italy) and therefore offer a substantial cross - section of sixteenth-century practices. The materials of the dissertation include 55 vocal manuscripts, 21 printed vocal sources, 28 tablature sources and a number of theoretical treatises. A

comparative study of these materials will illuminate common procedures of the time. Although this study does not purport to explain what Josquin's own practices might have been, it does illustrate how musicians during the fifty or so years after his death interpreted the pitch content of his motets. The recognition of the existence of a range of practices will considerably modify our perception of the structure and development of pretonal polyphony. The lack of systematic knowledge in this area has forced modern editors to base their own interpretations of pitch content on incomplete documentary evidence. This dissertation will establish the parameters of sixteenth-century practices in relation to Josquin's motets.

In any reconstruction of a past tradition, it is necessary to determine the boundaries of the style. This must be achieved not only by documenting the range of theoretical possibilities that was open to the performer but also by indicating what chromatic signs practising musicians actually incorporated in their performances. The interaction of these two avenues of approach should produce a reasonably accurate picture of contemporary performance practices. It has, however, proved impossible to pinpoint geographic and chronological trends, as elements of conservatism and radicalism coexisted throughout the century. Nevertheless, the evidence presented will demonstrate that the instrumentalist worked within the theoretical framework that survives in late fifteenth- and sixteenth-century treatises and that the precepts and conventions discussed

in these treatises were by no means immutable.

The research builds upon the work of other scholars.

The theory of hexachordal transposition advanced, most convincingly, by Margaret Bent and Andrew Hughes<sup>3</sup> coupled with Gaston Allaire's<sup>4</sup> explanation of the oscillatory nature of the hexachord system itself has provided the basis for resolving the problems of pitch content and modal procedure associated with the sources of Absalon, fili mi. Furthermore, articles by Jaap van Benthem and Thomas Noblitt<sup>5</sup> have demonstrated that the nonharmonic relation was a characteristic feature of early sixteenth-century vocal music, and the broad spectrum of intabulations examined in this dissertation confirms their findings. But most importantly, it was Howard Mayer Brown's two introductory studies on plucked-instrument intabulations<sup>6</sup> which revealed the potential that this vast untapped repertoire provided for documenting the practices discussed in this dissertation. The present study, however, is not confined to plucked-instrument sources and it represents the first investigation of pitch content to examine all the sources of a prescribed repertoire.

The study begins with an account of the method for intabulating vocal music as discussed in Renaissance instruction manuals. The concern displayed in these sources for producing an accurate transcription of the model provides the rationale for the comparative study contained in the ensuing chapters. In preparation for this comparative study, the next chapter is devoted to

ascertaining, in so far as surviving documents allow, the source from which the intabulator might have prepared his transcription. A discussion of the melodic variants in the vocal sources of the five motets chosen for detailed examination forms the basis of this chapter. A reconstruction of the theoretical framework surrounding the incorporation of chromatic signs is the concern of Chapter IV, and Chapter V illustrates the various manners in which the instrumentalists interpreted the pitch content of Josquin's motets. The final chapter, by exploring the interrelationship of the extant sources for Absalon, fili mi, demonstrates that the comparative study of all the sources of one motet is indeed useful for increasing our understanding of individual works and serves as a fitting conclusion to this dissertation.

Volume II contains transcriptions of the printed intabulations of Josquin's motets that were examined for this dissertation.

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### Terminology

The word 'accidental', with all its modern implications, is avoided as a generic term for denoting the symbols # and b. In its place, Michael Praetorius' term 'chromatic sign' (signum chromaticum) has been adopted.<sup>7</sup> Moreover, certain Renaissance treatises label the individual signs as sharps or flats and

describe their function as altering pitches either by raising or lowering them a semitone. Adrian Le Roy, in discussing the meaning of these signs in mensural notation, makes this clear: "...the chaunge [alteration] into b sharpe [by means of a #] ... doeth holde up the tune halfe a note higher, and b flatte [by means of a b], contrarywise doeth lette it fall halfe a note lower ...".<sup>8</sup> However, even though it is impossible to determine, at least as far as most Renaissance fretted instruments are concerned, the size of this semitonal alteration,<sup>9</sup> tablatures unmistakably show which notes in the vocal sources specific performers rendered as sharps or as flats.

The term 'musica ficta' has similarly been avoided. Since this term properly refers to only those fictitious notes that lie outside the recta pitches of the hexachord system, it cannot be employed as a generic term for all notes altered by chromatic signs. For example, in works with a signature of one flat, the hexachord system is transposed to hexachords on C, F and B<sup>b</sup> thereby making the pitch E<sup>b</sup> a recta note:

H	C D E F G A
N	F G A B <sup>b</sup> C D
S	B <sup>b</sup> C D E <sup>b</sup> F G

It would, then, be improper to regard this E<sup>b</sup> as 'musica ficta'.

\*\*\*\*\*



Throughout the dissertation, books, articles, editions and manuscripts will be cited in an abbreviated form. For example, the reference 'Apel Punto' is an abbreviation of 'Willi Apel, "Punto intenso contra remisso," in Music East and West, ed. Thomas Noblitt (New York, 1981), pp. 175-82', and the reference 'Bermudo Dec IV, 48, f. 87<sup>v</sup>' is a shortened form of 'Juan Bermudo, Declaracion de instrumentos musicales (Osuna, 1555), Book IV, Chapter 48, folio 87<sup>v</sup>'. Similarly, 'Bru 215-6' designates the manuscript 'Brussels, Bibliothèque Royale, Mss. 215-216'. Printed tablature sources are cited by their number in Howard Mayer Brown's Instrumental Music Printed Before 1600: A Bibliography (Cambridge, Mass., 1965), and printed vocal sources are cited by their RISM number. The spelling of titles of early books follows RISM and/or Brown. All abbreviations are listed in the Bibliography.

## CHAPTER II

### INTABULATION TECHNIQUES

The technique of converting mensural notation into tablature notation was an essential skill for the sixteenth-century instrumentalist. In fact, the acquisition of this skill was considered to be of such importance to the development of the student performer that a number of sixteenth-century authors included instructions for intabulating vocal music in their writings. The clearest and fullest discussions of the method employed are found in sources that survive from the mid-century:

Gerle, Hans. Musica und Tabulatur. Nurnberg, 1546.

Bermudo, Juan. El libro llamado declaracion de instrumentos musicales. Osuna, 1555.

Panhormitano, Bartolomeo Lieto. Dialogo quarto di musica. Naples, 1559.

Galilei, Vincenzo. Fronimo Dialogo. Venice, 1568;  
rev. Venice, 1584.

Le Roy, Adrian. Instruction de partir toute des  
huits divers tons en tablature de luth.  
Paris, [1570]. Now lost.

Translated as

A briefe and plaine Instruction to set all  
Musicke of eight divers Tunes in Tableture  
for the Lute. London, 1574.

These sources are remarkably consistent in their explanation of a transcription process that produced a close adherence to the vocal model. The most detailed account of the procedure was given by Adrian Le Roy, who devoted his entire book to the subject. Hence, Le Roy's description of the technique, which appears to be representative of the practice followed by virtually all of the intabulators examined in this dissertation, will become the focal point of the chapter. Information from the other sources will be used to supplement Le Roy's discussion as required.

For the most part, the extant instructions are designed to enable students with little or no understanding of mensural notation to learn the technique of intabulating vocal music. Both Le Roy and Gerle make this clear:

"Mine entent is now to teach them that are desirous to playe on the Lute, how they maye without great knowledge of Musicke set uppon that instrument all Ballets or songes, which they shall thinke good,..."<sup>1</sup>

"... each fancier of art, aware of the pitfalls, may learn for himself without a special teacher how to play, bow, and transcribe for lute [and] small and large viol."<sup>2</sup>

Furthermore, certain comments in the instruction books reveal a concern on the part of the authors for an accurate transcription of the model. Gerle, in praising the skill of the lutenist Adolff Plindthamer (Blindhamer, c. 1475 - between 1520 and 1532), states:

"... when he played an intabulated piece, ... [he did so in] such a form that none of the sweetness and perfection of the melody was lost. He who has such a manner, a piece measured simply in relation to the original, cannot be blamed among those understanding music [that is, he cannot be accused of violating the integrity of the parts]."<sup>3</sup>

Later in the century, Bermudo emphasised the importance of a faithful intabulation by singling out for ridicule those vihuelists who did not cipher counterpoint correctly:

"I must confess that I have transcribed into mensural notation the ciphered counterpoint of a vihuelist who enjoys a decent reputation; but it contained mistakes that made singers laugh."<sup>4</sup>

Although Le Roy did not indicate his concern for this matter directly, some of his remarks indirectly disclose his predilection for accurate transcriptions. Specifically, Le Roy advises the lutenist to notate unisons in the model on separate strings of the lute:

"For this cause it was necessarie to go doune from the seconde stryng, to the thirde, tournyng the .A. into .F. (whiche is his unisson upon the Lute) whiche shal maintaine the sounde of the Semibreve whole: a thyng necessarie to be observed in all other like haps ..."<sup>5</sup>

And at another point in the instructions, he warns that when intabulating one part, the student must observe "... the contrainte of the other partes."<sup>6</sup>

The choice of what music to transcribe must have been difficult for a student instrumentalist living in a cosmopolitan centre such as Paris, but Le Roy offers no guidance to help the inexperienced intabulator select appropriate works. More assistance was provided in Spain, however, for Bermudo recommends that beginners transcribe the villancicos of Juan Vasquez (c. 1510-c. 1560) and the works of Baltasar Téllez (dates unknown). Moreover, Bermudo mentions four characteristics that make a composition suitable for vihuela intabulation:

1. graceful or attractive sound
2. ease of singing and playing
3. many 'falsas b' (flat signs), as these sound very well on the vihuela
4. music that has neither a large range nor voices that are spread too far apart.

He subsequently states that the masses of Cristobal Morales embody these characteristics.<sup>7</sup>

Having selected the works to be intabulated, the performer must then begin the task of ciphering the voice-parts of the model. Le Roy discusses the steps to be taken when intabulating a four-voice composition, and the following is an account of the complete process as described by Le Roy and confirmed by the other instruction manuals.

1. Divide each voice part into 'measures'.

All of Le Roy's mensural music examples, notated in score, contain vertical lines which help to align the notes of the various voice-parts during the process of intabulation. On the addition of these lines, Le Roy states:

"Here I will not forgette to tell that the learner of this Arte, may not faile after he hath set out his Treble in Tablature to tel diligently all the measures of the same [that is, divide the parts into equal 'measures'], for feare of this Inconvenience, which chaunceth oftentimes, yea to the most expert for Lacke of this diligence, to goo over and beginne againe the woorke nowe already half doon, for that there maye happen to muche or to littell [that is, too few or too many notes in the 'measure']: so as if the foundation be not good, all that is Laied upon must nedes goo To ruine." (f. 4<sup>r</sup>).

Later in the same chapter Le Roy equates the word 'measure' with the word 'distaunce':

As to the firste measure of the song of Orlande, we muste make the distaunce large enough (as it is to be observed in all the reste) because there maie chaunce many Cratchettes or Quavers, in some other partes of the song, besides those of the treble: ... For this cause the two distaunces, [that is, measures] the fifte and the sixte bee seen voide, because of the restes of the treble there." (f. 5<sup>v</sup>).

Although Le Roy does not define the terms 'measure' and 'distaunce', it is clear that they refer to the space bounded by two vertical lines and that in  $\text{♩}$  mensuration this space is to have the duration of a semibreve. Le Roy's first example of intabulating presents the 'measured' voice-parts of the model in score format with a parallel transcription in tablature (see Ex. 1).

Ex. 1. Quand mon mary, mm. 1-7.

The musical score for 'Quand mon mary' (mm. 1-7) is presented in five staves. The first four staves represent the vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The fifth staff is a lute tablature. The tablature uses letters a, b, c, d, e, f, g, and includes rhythmic flags above it. The key signature has one flat (B-flat), and the time signature is 3/4.

Gerle, too, discusses the addition of vertical lines: "And when I have transcribed them together from song [that is, intabulated all the parts], I will thereafter divide (eintailen) [it, the intabulation,] as it should be [divided]."<sup>8</sup> His example of the intabulation process clarifies this statement:<sup>9</sup>

Ex. 2. Scaramella (Gerle 1546, f. c<sup>v</sup>), mm. 1-3.

Discant, Tenor und Bass.

┐	┐		┐	┐	┐	┐		
p	k	p	p	p	p	p	k	k
┐	┐		┐	┐	┐	┐		
c	n	4	4	4	4	4	n	3
┐	┐		┐	┐	┐	┐		
$\frac{4}{4}$	2	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	2	2

Nun folgen hernach dy drey stym eingetailt.

[Here follows next the three voices divided.]

	┐	┐		┐	┐	┐	┐		
	p	k	p	p	p	p	p	k	k
[c]	┐	┐		┐	┐	┐	┐		
	c	n	4	4	4	4	4	n	3
	┐	┐		┐	┐	┐	┐		
	$\frac{4}{4}$	2	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	2	2





In contrast to Le Roy, however, Gerle partitions the music into breve 'measures'.

Bermudo also refers to the addition of bar-lines (virgulae) maintaining that the vocal model should be partitioned before it is intabulated.<sup>10</sup> He continues by stating that:

"The lines which separate (dividen) the tactii (compasses) in the voice parts (puntado) should also divide the ciphers. Between [one] line and [the next] line one should put a semibreve if one has to play in the small tactus (compasete) but if one has to play in the long tactus (compas largo), one should put a breve.<sup>11</sup>  
(See Ex.3).

Ex. 3. Bermudo, f. 83<sup>r</sup>, mm. 1-4.

Handwritten musical score for four voices (C, A, T, B) and a lute tablature. The score is divided into four measures by vertical bar lines. The voices are in C-clef staves. The lute tablature is on a six-line staff with letters and numbers. The text "Cantus altus tenor bassus" is written vertically to the left of the tablature staff.

	1	2	3	4
C	•	•	•	•
A	•	•	•	•
T	•	•	•	•
B	•	•	•	•
Cantus altus tenor bassus	2 0	2 0 1 0	7 5 1 3	1 3

Thus, for both Le Roy and Bermudo the addition of bar-lines helped to align the notes of the model during the process of intabulation. Moreover, at least according to Bermudo, these lines could be introduced after each semibreve unit or after each breve unit depending upon whether the tactus was alla semibreve (mensuration sign C) or alla breve (mensuration sign ¢). In practice, however, Bermudo's recommendation that bar-lines be added according to the mensuration sign was not universally followed. Spanish intabulators and certain French and Italian lutenists normally placed bar-lines after each semibreve unit in ¢ mensuration whereas other intabulators consistently partitioned the same music into breve measures.<sup>12</sup>

Further documentation of this bar-line/tactus relationship appears in Miguel de Fuenllana's Orphenica lyra (Seville, 1554):

"... the tactus is a kind of motion that is carried out with the foot and hand, within which, being fast or slow, is included a tactus that is formed, in time-span from [one] beat to [the next] beat. And for knowledge of this, some lines are seen that cross, from above to below, the six courses which are here represented; and within the space there may be from one [line] to the other [following it], and successively, [between] all those [lines] remaining, a measure is formed, giving it the value that the symbols that are above it may have."<sup>13</sup>

Although Fuenllana clearly associates the employment of the bar-line with the division of the music into tactus units, his statement sheds no light on why he and others bisected the tactus in ¢ mensuration instead of maintaining one tactus to a measure as Bermudo had suggested--unless, of course, each portion of the tactus (that is, the separate upward and downward motions of the hand in beating time) was represented by one

measure. This supposition would seem to explain the barring discrepancies within the tablature sources; but, as other writers have recognised, our as yet imperfect understanding of tablature bar-lines prevents us from drawing firm conclusions.<sup>14</sup>

2. Determine the range ('reach or compasse') of the parts and decide to what pitch the lute must be imagined to be tuned in order to provide the most convenient means of adapting the vocal model to the practical limitations of the instrument.

For the purposes of intabulating, the pitch of the lute was regarded as variable. Le Roy maintains that those players who are cunning in the art of ciphering "... dispose of them [the modes] diversly [that is, in many different places on the fingerboard] at their pleasure:" (f. 3<sup>v</sup>). Consequently, mode 1 bemol and bequadro may be intabulated using the same tablature letters (f. 15<sup>v</sup>) as may the bemol and bequadro positions of mode 2 (f. 31<sup>r</sup>). The variability of the lute's pitch is further demonstrated in other statements by Le Roy. Mode 3 may be set one tone lower than usual "... for the ease of the hande ..." (f. 37<sup>v</sup>) and Lasso's chanson, Je ne veux rien, may be set "... twoo notes higher ..." in order to allow the lowest notes of the bassus to be transcribed without recourse to octave transposition (f. 51<sup>r</sup>). In fact, the nominal pitches of the lute that are required to set the pieces in Le Roy's examples presuppose an instrument with the first course imagined to be G, A, B<sup>b</sup>, C or D.

Le Roy's statements are substantiated by Bermudo, who claims that although vihuelists normally consider their instruments to be in G or A, they are not concerned with fixed (absolute) pitch and simply assume the vihuela to be at whatever pitch is necessary to intabulate the piece at hand.<sup>15</sup>

Similar remarks to those of Le Roy are found in Gerle's instructions.<sup>16</sup>




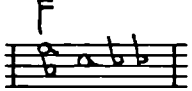
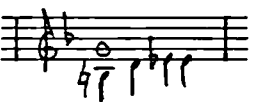
### 3. Set the treble (superius) in tablature.

Le Roy advises that because lutes and virginals are unlike the organ and cannot sustain notes of greater value than a semibreve, the players of these plucked instruments should proceed by semibreves taking care "... to devise Maxims alwayes in eight partes, Longes in foure, Breves in two, and so forth of other great notes which are augmented with pricks [that is, dotted notes]." (f. 4<sup>r</sup>) However, at another point in the treatise, Le Roy admits that a good lute might be able to sustain a note for the duration of a dotted semibreve. (f. 22<sup>v</sup>)

To enable the student to readily translate mensural note-values into tablature rhythm signs, Le Roy provides the following information (f. 5<sup>v</sup>):

$$\begin{array}{rcl}
 \circ & = & | \\
 \text{d} & = & \text{┐} \\
 \text{♪} [\text{♪}] & = & \text{F} \\
 \text{♯} [\text{♪}] & = & \text{F} \\
 \text{♯} [\text{♯}] & = & \text{F}
 \end{array}$$

4. Set the contratenor in tablature, making adjustments to the rhythm signs in order to accommodate the new lower voice.

The rhythm-sign required by one voice will not also be sufficient to indicate the rhythm of the next lower voice when this lower part moves in note values shorter than those of the upper voice. For example, the superius rhythm in m. 44 of Quand mon mary (f. 12<sup>r</sup>) is , but the contratenor rhythm in this bar is . Therefore, the rhythmic indication in the tablature must be changed from  to . This, incidentally, vindicates those modern scholars who would realise the contrapuntal implications of intabulated vocal music by transcribing the above passage as .

5. Set the tenor and then the bassus in the same manner.

Le Roy intabulates "...one parte after the other..." (f. 26<sup>v</sup>). He begins with the superius and progresses, in descending order of voice range, through the contratenor (altus), tenor and bassus.

6. Modify the intabulation with regard to "... the grace in plaiyng, as [well as] the ease or commoditie of the hande." (f. 25<sup>r</sup>)

Le Roy explains this step in the process as follows:

"In this present song of Orlande of the seconde Tune, beginnyng Je l'ayme bien, whiche you maie see here of fower partes set in Tablature, all the distaunces of which I had lefte in the former example

of three partes, onely in their naturall and gross order, here I will deliver them unto you, brought into a more artificiall sorte: so that you doe understande, that the firste manner is alwaies necessarie to beginne to set in Tablature, because in setting (as we have shewed you in all the former examples) one parte after the other, we doe not see at the firste, the beste forme every stop is to be brought into." (f. 26<sup>v</sup>)

Le Roy's statement may be exemplified by comparing the 'naturall and gross order' contained in the three-part setting of Je l'ayme bien (f.25<sup>v</sup>) with the 'more artificiall sorte' found in the four-part setting (f. 26<sup>v</sup>):

Ex. 4. Je l'ayme bien, mm. 1-6.

The image shows two staves of handwritten musical notation. The top staff is labeled 'three parts' and the bottom staff is labeled 'four parts'. Both staves show a sequence of notes with fingerings (1, 2, 3, 4) and two asterisks marking measures 4 and 5. The notes are written in a simplified, handwritten style, and the staves are hand-drawn.

In this example, Le Roy alters the fingering of measures four and five (marked with asterisks) in order to make the passage easier to play.

7. Once the literal transcription of the model has been completed, the final stage of the process is to add embellishments.

The importance of an eloquent performance adorned with figuration is made evident by Le Roy:

"To make this woorke in all poinctes parfite, and to shewe you (as a man might saie) not onely the plaine and rude Grammer, but also further somewhat like the eloquence of Rhetorike, I have thought good in this place of the first Tune (to croune as it were the worke withall) to add an example of the same song, adorned with running poinctes and passages, as wee will likewise doe in the example of every song, given for example: to the intente the scholar maie learne to decke other songes or daunses, with like flowers and ornamentes:" (f. 13<sup>v</sup>).

This passage demonstrates that Le Roy, or at least the English translator of the treatise, was familiar with the fundamental principles of rhetoric, the chief preoccupation of which in the sixteenth century was with that branch of the art known as elocution or eloquence, that is, the decoration of a speech with the figures of rhetoric.<sup>17</sup> For just as orators were required to clothe and fill out a speech with these figures, Renaissance performers were expected to embellish the music they played with melodic figuration. It is no accident that Le Roy likened the addition of ornaments in music to the eloquence of rhetoric. His borrowing of rhetorical vocabulary, especially his use of the words 'plaine and rude Grammar' to describe the unembellished

setting and his equation of ornaments with 'flowers', underlines the influence that rhetorical thought had upon musicians of the period.<sup>18</sup>

Further comments on ornamentation can be gleaned from other instruction-manuals. Gerle, for instance favours embellishment but wishes to avoid excessive ornamentation that may force the intabulator to omit some portion of the model:

"Thus, in this [book] I have also decorated favorite pieces to the extent that even an inexperienced player might learn and play, and for that reason I have avoided much outward show, so that the tune is not destroyed and the rhythm of consonance is not obscured through the omission of some good thing".<sup>19</sup>

Conversely, Bermudo opposes the addition of glosas (ornaments) to keyboard transcriptions of vocal music. He maintains that the best contemporary music does not need ornaments as it "... has such wings and contains so many quick notes that it supplies both its own text and gloss." Moreover, he insists that the excellent performer plays "... so cleanly that singers who hear him can enjoy his performance." But Bermudo does permit ornamentation in older music that does not contain truly independent part writing.<sup>20</sup>

#### 8. Notation of 'Triplée' passages.

In discussing the transcription of Lasso's chanson En un lieu, Le Roy defines the term 'Triplée' as follows: "[In a Triplée] three [semibreves] must be





Le Roy's method of intabulating was probably common practice from the 1530s on,<sup>23</sup> lasting until at least the early seventeenth century. Jean Baptiste Besard's 1603 statement, translated into English in 1610, provides information on how common the method must have been:

"I have set downe no rules for transposing out of Musicke to the Scale of the Lute [that is, intabulating], because you have that delivered in the most elegant field of Emanuel Adrianus, an excellent Musitian, and in many other Bookes [that is, Adrianus and other writers had covered the topic adequately]."<sup>24</sup>

The intabulation instructions of Emanuel Adriansen mentioned by Besard appear in Adriansen's Novum Pratum Musicum (Antwerp, 1592, ff. \*2<sup>v</sup> - \*12<sup>r</sup>). The instructions are mainly in the form of charts showing where the notes of the twelve modes should be played on the lute. His single example of the intabulation process follows a similar pattern to that of Le Roy except that the vocal parts do not appear in score format.

Evidence of the problems encountered by sixteenth-century lutenists in ciphering vocal music may be seen in Ms. 76b at Uppsala, Universitetsbiblioteket. The relevant folios have been isolated, reproduced and discussed by Jean-Michel Vaccaro.<sup>25</sup> In many ways, this manuscript represents an intabulator's working copy. The lutenist employed the standard method in which the voice

parts were transcribed one at a time, but inevitably errors were made. At one point, when the lutenist realised that he had placed the tablature letters in the wrong measure, the transcription was crossed out and re-started.<sup>26</sup> Later in the manuscript, the first two attempts at intabulating the chanson by Nicolas de la Grotte, Quand ce beau printems je voy, were abandoned in favour of a third version in which the lute was imagined to be at a higher pitch.<sup>27</sup> Furthermore, yet another version of this piece in the same hand is contained in Ms. 76c at Uppsala. But in this setting, the lute is at a pitch altogether different from the versions in Ms. 76b.<sup>28</sup> Clearly, the application of Le Roy's method was not as simple as the instructions professed. In at least these two manuscripts, a certain degree of experimentation was obviously required before satisfactory results could be obtained.

\* \* \* \* \*

In addition to providing valuable information on intabulation techniques, Le Roy's book furnishes a unique opportunity for examining the manners in which he interpreted the pitch content of his own published vocal sources. All of the works chosen by Le Roy to exemplify intabulation method appear in the books of chansons printed in his shop in the third quarter of the century, and it is probably safe to assume that Le Roy prepared his tablature-arrangements from these editions. He drew

his material from the twelfth and from the fourteenth to eighteenth Livres de chansons<sup>29</sup> but only included the mensurally-notated vocal model for the first four examples of the instructions. In each of these four examples, Le Roy precisely notated in both the mensural and the tablature versions all of the pitch alterations that must be made prior to performance and he is unequivocal on the necessity of supplying chromatic signs that were not specified in the vocal source. When discussing the addition of sharps to create a subsemitone at cadence points, Le Roy observes:

"... thei doe not use to marke them [that is, sharps], in many sortes of songe, savyng in this aswell in the Treble, as in other partes [that is, printers and scribes did not notate sharps presumably to save time and expense]." (f. 6<sup>r</sup>).

However, in case beginners are unsure of where to locate these signs, Le Roy proclaims "... I will not forget to set [the sharp sign] throughout all myne examples." (f. 6<sup>r</sup>). He continues by warning the uninitiated student that it may be necessary to include sharps in places other than at cadences and although he does not mention the fact, he has undoubtedly notated these signs in his examples as well.

Since Le Roy prepared such a meticulous reading of the pitch content of these chansons, it will be profitable to compare the four fully-edited mensural versions from the instructions with their counterparts in the chanson-collections in order to determine Le Roy's editorial practices with regard to chromatic signs.<sup>30</sup>

The chromatic signs furnished by Le Roy in the instructions may be divided into four categories:

1. the creation of a subsemitone at cadences
2. the inclusion of the subsemitone in noncadential passages
3. chromatic signs introduced for the avoidance of certain melodic and vertical dissonances
4. the lowering of the upper note in melodic leaps of a sixth.

Although all of the alterations required in these categories are specified in the instructions, many of the necessary signs were not notated in the chanson books. Fortunately, the missing information may now be supplied with a degree of certainty that is at present unparalleled in sixteenth-century studies. The examination of these uniquely interrelated sources yields the following comments on Le Roy's editorial practices.

1. In three of the chansons, Si le bien, Je l'ayme bien and Un doux nennin, the subsemitone is rarely designated in the vocal sources for cadence figures involving a suspension. This type of figure, which occurs twenty-three times in these three chansons, can be exemplified by mm. 37-39 of Si le bien (see Ex. 5). In this passage and nineteen similar ones, Le Roy evidently felt that the

Le Roy, 1574,  
ff. 10<sup>v</sup>-12<sup>r</sup>

Quand mon mary

N.B. Superscript signs indicate the pitch as it appeared  
in the chanson collections.

Handwritten musical score for a four-part setting, measures 35-45. The notation is on four staves. Measure numbers 35, 40, and 45 are written above the first staff. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) and a fermata over the final measure (45).

Le Roy, 1574.  
ff. 14<sup>v</sup>-20<sup>r</sup>

Si le bien au plus grand bien

Handwritten musical score for a four-part setting, measures 14<sup>v</sup>-20<sup>r</sup>. The notation is on four staves. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) and a fermata over the final measure (20<sup>r</sup>).

Handwritten musical score on page 35, featuring three systems of four staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings (f, p). Measure numbers 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves.

**System 1 (Measures 10-20):**

- Staff 1: Treble clef, key signature of one sharp (F#). Measures 10-20.
- Staff 2: Treble clef, key signature of one sharp (F#). Measures 10-20.
- Staff 3: Treble clef, key signature of one sharp (F#). Measures 10-20.
- Staff 4: Bass clef, key signature of one sharp (F#). Measures 10-20.

**System 2 (Measures 25-30):**

- Staff 1: Treble clef, key signature of one sharp (F#). Measures 25-30.
- Staff 2: Treble clef, key signature of one sharp (F#). Measures 25-30.
- Staff 3: Treble clef, key signature of one sharp (F#). Measures 25-30.
- Staff 4: Bass clef, key signature of one sharp (F#). Measures 25-30.

**System 3 (Measures 35-45):**

- Staff 1: Treble clef, key signature of one sharp (F#). Measures 35-45.
- Staff 2: Treble clef, key signature of one sharp (F#). Measures 35-45.
- Staff 3: Treble clef, key signature of one sharp (F#). Measures 35-45.
- Staff 4: Bass clef, key signature of one sharp (F#). Measures 35-45.



Handwritten musical score on page 36, featuring three systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like '50', '60', '70', '55', '65', '75', and '80'. The score is written in a single system across three systems of staves.

**System 1:** The first staff has a dynamic marking of 50. The second staff has a dynamic marking of 55. The third and fourth staves are empty.

**System 2:** The first staff has a dynamic marking of 60. The second staff has a dynamic marking of 65. The third and fourth staves are empty.

**System 3:** The first staff has a dynamic marking of 70. The second staff has a dynamic marking of 75. The third and fourth staves are empty.

Handwritten musical score on page 37, measures 85-115. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 85, 90, 95, 100, 105, and 110 are indicated above the staves. The score concludes with a double bar line at measure 115.

Measures 85-90: The first system contains measures 85 through 90. Measure 85 starts with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. Measure 90 is marked with a sharp sign (#).

Measures 95-100: The second system contains measures 95 through 100. Measure 95 is marked with a sharp sign (#). Measure 100 is marked with a sharp sign (#).

Measures 105-110: The third system contains measures 105 through 110. Measure 105 is marked with a sharp sign (#). Measure 110 is marked with a sharp sign (#).

Measures 115: The fourth system contains measure 115, which is marked with a sharp sign (#). The score concludes with a double bar line.

Le Roy 1574,  
ff. 23<sup>r</sup>-27<sup>v</sup>

Je l'ayme bien

Handwritten musical score for "Je l'ayme bien" from Le Roy 1574, folios 23<sup>r</sup>-27<sup>v</sup>. The score is written on four staves (treble, alto, tenor, and bass clefs) and consists of three systems. The first system has measures 1-10, the second 11-20, and the third 21-30. The music is in a single system with a repeat sign at the beginning. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The title "Je l'ayme bien" is written above the first staff. The source "Le Roy 1574, ff. 23<sup>r</sup>-27<sup>v</sup>" is written to the left of the first staff.

Handwritten musical score on page 39, featuring three systems of four staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1 (Measures 35-40):**

- Staff 1: Measures 35-40. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 35 has a dynamic marking of  $4$ . Measure 39 has a dynamic marking of  $40$ .
- Staff 2: Measures 35-40. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 35 has a dynamic marking of  $4$ . Measure 39 has a dynamic marking of  $40$ .
- Staff 3: Measures 35-40. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 35 has a dynamic marking of  $4$ . Measure 39 has a dynamic marking of  $40$ .
- Staff 4: Measures 35-40. Includes a bass clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 35 has a dynamic marking of  $4$ . Measure 39 has a dynamic marking of  $40$ .

**System 2 (Measures 45-55):**

- Staff 1: Measures 45-55. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 45 has a dynamic marking of  $45$ . Measure 50 has a dynamic marking of  $5$ . Measure 55 has a dynamic marking of  $55$ .
- Staff 2: Measures 45-55. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 45 has a dynamic marking of  $45$ . Measure 50 has a dynamic marking of  $5$ . Measure 55 has a dynamic marking of  $55$ .
- Staff 3: Measures 45-55. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 45 has a dynamic marking of  $45$ . Measure 50 has a dynamic marking of  $5$ . Measure 55 has a dynamic marking of  $55$ .
- Staff 4: Measures 45-55. Includes a bass clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 45 has a dynamic marking of  $45$ . Measure 50 has a dynamic marking of  $5$ . Measure 55 has a dynamic marking of  $55$ .

**System 3 (Measures 60-65):**

- Staff 1: Measures 60-65. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 60 has a dynamic marking of  $60$ . Measure 65 has a dynamic marking of  $65$ . The system ends with a double bar line and a final chord marked with a sharp sign and a bracketed note.
- Staff 2: Measures 60-65. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 60 has a dynamic marking of  $60$ . Measure 65 has a dynamic marking of  $65$ . The system ends with a double bar line and a final chord marked with a sharp sign and a bracketed note.
- Staff 3: Measures 60-65. Includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 60 has a dynamic marking of  $60$ . Measure 65 has a dynamic marking of  $65$ . The system ends with a double bar line and a final chord marked with a sharp sign and a bracketed note.
- Staff 4: Measures 60-65. Includes a bass clef, a key signature of one flat (B-flat), and a common time signature (C). Measure 60 has a dynamic marking of  $60$ . Measure 65 has a dynamic marking of  $65$ . The system ends with a double bar line and a final chord marked with a sharp sign and a bracketed note.

Le Roy 1574  
ff. 30<sup>r</sup>-35<sup>r</sup>

Un doux nennin

Handwritten musical score for a piece titled "Un doux nennin". The score is written on four systems of staves, each system containing four staves (two for the upper voice and two for the lower voice). The notation is in a historical style, featuring various note values, rests, and accidentals (sharps, flats, naturals). The piece is marked with measure numbers 5, 10, 15, 20, 25, and 30. The notation includes many accidentals, particularly sharps and flats, indicating a complex harmonic structure. The score is written in a single system of four staves per system, with a large brace on the left side of each system. The notation is in a historical style, featuring various note values, rests, and accidentals (sharps, flats, naturals). The piece is marked with measure numbers 5, 10, 15, 20, 25, and 30. The notation includes many accidentals, particularly sharps and flats, indicating a complex harmonic structure.

Handwritten musical score on page 41, featuring three systems of four staves each. The notation includes various musical symbols such as notes, rests, and accidentals, with measure numbers 35, 40, 45, 50, 55, 60, 65, and 70 marked above the staves.

**System 1 (Measures 35-45):**

- Staff 1: Treble clef, key signature of one flat. Measures 35-45.
- Staff 2: Treble clef, key signature of one flat. Measures 35-45.
- Staff 3: Treble clef, key signature of one flat. Measures 35-45.
- Staff 4: Bass clef, key signature of one flat. Measures 35-45.

**System 2 (Measures 50-55):**

- Staff 1: Treble clef, key signature of one flat. Measures 50-55.
- Staff 2: Treble clef, key signature of one flat. Measures 50-55.
- Staff 3: Treble clef, key signature of one flat. Measures 50-55.
- Staff 4: Bass clef, key signature of one flat. Measures 50-55.

**System 3 (Measures 60-70):**

- Staff 1: Treble clef, key signature of one flat. Measures 60-70.
- Staff 2: Treble clef, key signature of one flat. Measures 60-70.
- Staff 3: Treble clef, key signature of one flat. Measures 60-70.
- Staff 4: Bass clef, key signature of one flat. Measures 60-70.

Handwritten musical score for a four-staff instrument, likely a piano. The score is divided into three systems, each containing four staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1 (Measures 75-80):**

- Measure 75: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 76: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 77: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 78: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 79: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 80: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.

**System 2 (Measures 81-90):**

- Measure 81: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 82: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 83: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 84: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 85: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 86: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 87: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 88: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 89: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 90: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.

**System 3 (Measures 91-95):**

- Measure 91: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 92: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 93: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 94: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.
- Measure 95: Treble staff has a sharp (#) above it. Bass staff has a sharp (#) above it.

Ex. 5. Si le bien, mm. 37-39

The musical score consists of four staves labeled S (Soprano), C (Contralto), T (Tenor), and B (Bass). The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The score shows measures 37, 38, and 39. In measure 38, there is a superscript 'b' above the Soprano staff. In measure 39, there is a superscript 'b' above the Bass staff. The Soprano staff has notes: G4 (measure 37), A4 (measure 38), B4 (measure 39). The Contralto staff has notes: G4 (measure 37), A4 (measure 38), B4 (measure 39). The Tenor staff has notes: G4 (measure 37), A4 (measure 38), B4 (measure 39). The Bass staff has notes: G3 (measure 37), A3 (measure 38), B3 (measure 39).

N.B. Superscript signs indicate the pitch as it appeared in the chanson collections.

specification of a chromatic sign on the penultimate note of the cadence was superfluous. Of the twenty-three cadences containing a suspension, only three have a notated subsemitone. In two of these cases (the identical passages of Si le bien in mm. 19-21 and 31-33,<sup>31</sup> see Ex. 6), the subsemitone presumably would not ordinarily have been sung on the first G as it is precluded by the C in the tenor. Therefore, if Le Roy wanted to ensure the inflection of this note, he had to specify the pitch change. Interestingly, although a sharp is marked on the first G in the chanson-collections (see Ex. 6, m. 19), thereby introducing dissonance into the concentus, Le



Ex. 6. Si le bien, mm. 19-21.

Handwritten musical score for four voices (Soprano, Contralto, Tenor, Bass) for measures 19-21. The score is written on four staves, each with a clef and a key signature of one sharp (F#). The measures are numbered 19, 20, and 21 above the Soprano staff.

**Soprano (S):** Measure 19: G4 (quarter), A4 (quarter), B4 (quarter). Measure 20: C5 (half). Measure 21: D5 (half).

**Contralto (C):** Measure 19: F#4 (quarter), G4 (quarter), A4 (quarter). Measure 20: B4 (half). Measure 21: C5 (half).

**Tenor (T):** Measure 19: G3 (quarter), A3 (quarter), B3 (quarter). Measure 20: C4 (half). Measure 21: D4 (half).

**Bass (B):** Measure 19: G2 (quarter), A2 (quarter), B2 (quarter). Measure 20: C3 (half). Measure 21: D3 (half).

Roy did not inflect this note in the lute transcription. This deviation from the vocal model is an intriguing example of the flexibility with which a Renaissance editor approached the question of pitch content in vocal sources. These divergent readings probably do not imply that stylistic differences existed between instrumental and vocal performance but rather demonstrate the variety of solutions that may be applied to particular problems. The specific difficulty in this passage is whether the subsemitone to the cadence-note A should be prescribed only for the penultimate note or whether it should also be prescribed for the previous G regardless of the effect on the concentus. In other words, the performer must decide which consideration should take precedence, that of the vertical sonority or that of the forward motion to the cadence-note. Intabulations throughout the period under discussion demonstrate that both solutions presented by Le Roy were commonly employed. Repeatedly, the multiple instrumental arrangements of single vocal works attest to the diverse levels of dissonance tolerance that Renaissance musicians possessed.<sup>32</sup>

2. In Quand mon mary, only one cadential subsemitone is specified in the chanson-collection (m. 11). At all other cadence points, the singers must make the required changes themselves. But this should be a relatively simple task as every cadence falls on the primary cadence-notes G or D and no complications arise from voices which might preclude the alteration (see Ex. 7 a-c). The sole cadence in which the addition of a subsemitone is not

Ex. 7 Quand mon mary, (a) mm. 3-4 (b) mm. 14-15  
(c) mm. 29-30 (d) mm. 23-24.

possible occurs in mm. 23-24 where Le Roy specifies an  $E^b$  in the bassus, thereby creating a Phrygian cadence on D (see Ex. 7 d).

3. Almost invariably, the chanson collections indicate which thirds above cadence-notes are to be raised.<sup>33</sup> These inflections normally occur at the close of sections and coincide with the line-endings of the text (see Ex. 8).

Ex. 8. (a) Un doux nennin, m. 76 (b) Je l'ayme bien,  
mm. 51-53

Handwritten musical score for Ex. 8, showing four staves (Soprano, Alto, Tenor, Bass) with lyrics and musical notation. The score is divided into two parts: (a) and (b). Part (a) starts at measure 76 and part (b) starts at measure 51. The lyrics are: 'pren-dre. (l'ay-) me-ray, Je l'ayme bien at l'ay-me-ray, Je'.

The single example of an unspecified raised third is found in Quand mon mary (see Ex. 9). This passage is consistent with the conditions, listed above, under which Le Roy customarily inflected the third and yet in at

Ex. 9. Quand mon mary, m. 30.

Handwritten musical score for Ex. 9, showing four staves (Soprano, Alto, Tenor, Bass) with musical notation. The score is divided into two parts: (a) and (b). Part (a) starts at measure 30 and part (b) starts at measure 31. The lyrics are: 'pren-dre. (l'ay-) me-ray, Je l'ayme bien at l'ay-me-ray, Je'.

least one critical edition of the piece, no editorial emendation was suggested.<sup>34</sup>

4. Two further commentaries on the modern interpretations of the pitch content in these four chansons deserve mention at this time. The first pertains to the preclusion of the subsemitone in the bassus of Si le bien at m. 10 (see Ex. 10).

Ex. 10. Si le bien, mm. 7-11.

Handwritten musical score for four voices (Soprano, Contralto, Tenor, Bass) for the piece "Si le bien", measures 7-11. The score is written on four staves. The Soprano part (S) has a melodic line with a chromatic ascent in measure 10, marked with an asterisk (\*). The Contralto part (C) has a melodic line with a chromatic descent in measure 10, marked with a sharp (#). The Tenor part (T) has a melodic line with a chromatic descent in measure 10, marked with a sharp (#). The Bass part (B) has a melodic line with a chromatic descent in measure 10, marked with a sharp (#). The measure numbers 7, 8, 9, 10, and 11 are written above the staves. The asterisk (\*) is placed above measure 10 in the Soprano part.

In this measure, the application of the subsemitone is prevented by the contratenor's D. But since this is the type of cadence figure for which Le Roy ordinarily expected the vocal performer to add the subsemitone, the singer is left in doubt as to which of the two previously mentioned considerations, vertical or melodic, should take precedence. Further difficulties arise on the realisation that in two later passages (mm. 19-21 and 31-33), where similar ambiguities might have occurred, Le Roy clearly marked his intentions by notating the required chromatic signs. Thus, the conflicting nature of the internal evidence within the chanson-collections prohibits a firm solution to the problem. But fortunately, external evidence from the fully-edited version in the instructions helps to clarify the situation. In this version, Le Roy avoids the tritone by retaining the G<sup>♯</sup> and in contrast to the passages in mm. 19-21 and 31-33, the lute and vocal sources are identical. As a result, the editorial decision in the collected works of Arcadelt to add a sharp to the G may present a false reading of the passage.<sup>35</sup>

The second set of comments concerns the use of the subsemitone in avoided cadences. The particular section in question is found in Un doux nennin, mm. 30-31 (see Ex. 11). In this passage, Lasso constructed a cleverly avoided cadence which produces a fascinating dilemma for performers and editors. The main problem centres on the degree to which the

Ex. 11. Un doux nennin, mm. 29-31

The image shows a handwritten musical score for four voices: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score covers measures 29, 30, and 31. The Soprano part has a melodic line with a slur over measures 29 and 30, and a final note in measure 31. The Contralto part has a similar melodic line. The Tenor part has a simpler line with whole notes. The Bass part has a line with a flat sign (b) in measure 29, and a final note in measure 31. The notation is handwritten and appears to be a study or working draft.

performer should create the expectancy that a normal cadence formula will be executed. One method of heightening this anticipation, thus making the avoidance of the proper resolution more effective, would be to incorporate a subsemitone in m. 30 and it is this route that the editor of Lasso's collected works has chosen to follow.<sup>36</sup> However, Le Roy viewed this passage differently. Both the chanson collection and the instructions leave the C uninflected, thereby casting doubt on the necessity of inserting a subsemitone at this point.

5. In the vocal sources, the alteration of certain types of melodic and vertical dissonance was frequently left to the performer. Specifically, tritones and augmented octaves were to be eliminated both vertically and

melodically. In each case, this involved the lowering of the written note through the introduction of a flat. Example 12 presents a representative selection of the

Ex.12. (a) Quand mon mary, m. 13 (b) Je l'ayme bien, m. 16  
(c) Un doux nennin, mm. 47-48.

The musical score for Example 12 consists of four staves labeled S (Soprano), C (Alto), T (Tenor), and B (Bass). Above the staves, measures 13, 16, 47, and 48 are indicated. The score shows the lowering of notes through the introduction of a flat. In measure 13, the Soprano staff has a flat on the second note. In measure 16, the Soprano staff has a flat on the second note. In measure 47, the Soprano staff has a flat on the second note. In measure 48, the Soprano staff has a flat on the second note. The other staves also show various musical notations, including flats and accidentals.

passages concerned. When Le Roy wished to deviate from this practice, he indicated his intentions precisely (see Ex. 13).

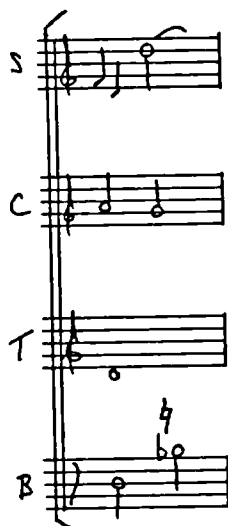
Ex. 13. Quand mon mary, mm. 44-45

The musical score for Example 13 consists of four staves labeled S (Soprano), C (Alto), T (Tenor), and B (Bass). Above the staves, measures 44 and 45 are indicated. The score shows the lowering of notes through the introduction of a flat. In measure 44, the Soprano staff has a flat on the second note. In measure 45, the Soprano staff has a flat on the second note. The other staves also show various musical notations, including flats and accidentals.



6. The final category of chromatic signs to be considered involves those performance alterations that did not arise from the necessity of modifying dissonance nor from the need for creating a subsemitone cadence. For example, the leap of a major sixth, which was regarded as a difficult interval to sing,<sup>37</sup> was lowered in Un doux nennin (see Ex. 14) and frequently, certain

Ex. 14. Un doux nennin, m. 15.



other notes were altered probably through the fa supra la convention<sup>38</sup> (see Ex. 15).

Ex. 15. (a) Si le bien, mm. 35-39 and 69<sup>39</sup>

(b) Un doux nennin, mm 9-10.

Handwritten musical score for four voices (Soprano, Contralto, Tenor, Bass) for two excerpts. The first excerpt (a) covers measures 35-39 and 69, and the second excerpt (b) covers measures 9-10. The score shows various musical notations including notes, rests, and accidentals (sharps, flats, naturals). Measure numbers are written above the staves.

At times, the application of this convention created dissonance not present in the chanson-collections (see Exs. 15a and 16). But in all three instances cited, the dissonance is of such momentary consequence that evidently it was deemed tolerable by Le Roy.

Ex.16. Un doux nennin, m. 49.

Handwritten musical score for four voices (Soprano, Contralto, Tenor, Bass) for measure 49 of 'Un doux nennin'. The score shows various musical notations including notes, rests, and accidentals (sharps, flats, naturals).

7. Le Roy's method of intabulating one part at a time was a laborious process in which constant adjustments had to be made on the addition of each new voice. As mentioned earlier, these modifications mainly involved adapting the tablature rhythm signs to the requirements of the extra parts. However, the changes were not restricted to rhythmic notation because, on at least one occasion, the need for pitch readjustment was not apparent until the final part had been incorporated. In Si le bien (see Ex. 17), Le Roy at first added an unspecified B<sup>b</sup> to the superius only to be forced to abandon this alteration on the realisation that the contratenor must retain its B<sup>4</sup>.

Ex. 17. Si le bien, mm. 65-67.

The image displays handwritten musical notation for the piece "Si le bien" (mm. 65-67). It is organized into two systems. The first system, labeled "two parts", shows a vocal line (superius) and a lute line (contratenor). The vocal line begins with a B-flat, while the lute line starts with a B-natural. The second system, labeled "three parts", shows the addition of a third part. The vocal line remains with a B-flat, but the lute line now includes a B-natural. A star symbol is placed above the first measure of the "three parts" system, indicating a significant change or realization. The notation includes various rhythmic signs and accidentals, reflecting the complexity of Le Roy's method.

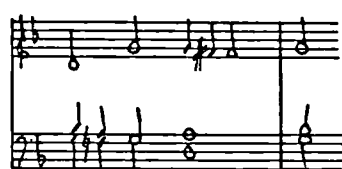
In order to avoid this problem of adjusting the chromatic signs for successive layers of voice parts, Hans Gerle took another approach. He first intabulated the entire vocal model as notated in the vocal source and then added to the final performing version of the piece whatever signs were necessary. Gerle's example of intabulation — method demonstrates the technique (see above, p. 19 and Ex. 18). In this example, the only pitch alteration required in the final version is the creation of a subsemitone to the cadence-note G (see Ex. 18).

Ex. 18. Scaramella (Gerle 1546, ff. c<sup>v</sup>-c2<sup>r</sup>), mm. 8-9 and 11-12.

mm. 8-9

┐	┐	┐┐┐	┐
4	5	5 0 0	5
┐┐┐	┐		┐
c 3 g	3		c
┐┐┐	┐		┐
g 2 g	f		g

┐┐┐	┐┐┐	┐
4 3 5	5 t t	5
c 2 g	3	c
g	f	g



mm. 11-12

┐	┐	┐┐┐	┐	^
4	5	5 0 0	5	
┐┐┐	┐			^
c 3 g	3			g
┐┐┐	┐			^
g 2 g	f			1

┐┐┐	┐┐┐	┐
5 3 5	5 t t	5
c 2 g	3	g
g	f	1



\*\*\*\*\*

The importance for this dissertation of the preceding discussion of intabulation techniques is that it reveals the care taken by the instrumentalist to produce an accurate transcription of the vocal model. As such, the arrangements of skilled intabulators represent versions in which the instrumental performer grappled with the same problems of ambiguous pitch content that any Renaissance Kapellmeister would have encountered. Moreover, the technique of converting mensural notation into tablature notation forced the instrumentalist to adopt the singer's melodic approach to the music. This melodic interpretation of the vocal lines was then tempered by the constraint of the other parts whereupon horizontal considerations had to be balanced against vertical ones in order to reach solutions to vexatious problems. The theoretical framework available to the Renaissance musician for surmounting these problems would have been identical for both the singer and the instrumentalist. Thus, as the comparative study of Le Roy's lute versions with his own printed vocal sources demonstrates, intabulations are indeed a useful guide to the parameters of the sixteenth-century practices discussed in this dissertation.

## CHAPTER III

### THE INTABULATIONS AND THEIR MODELS

The study of filiation within fifteenth- and sixteenth-century musical sources has received increased attention in recent years.<sup>1</sup> Largely, the advances made in this area have centred on the production of stemmata for vocal sources, leaving the whole issue of the filial relationship between intabulations and their vocal models untapped. While the methodology of producing stemmata has grown rapidly in sophistication, the endeavour of tracing the source from which an intabulator might have prepared his transcription finds its beginning in this dissertation. The value of pursuing this new line of investigation reveals itself in three ways. In the first place, for those intabulations where it is possible to identify the text from which the instrumentalist worked, one can learn how a Renaissance performer interpreted the materials at his disposal. Secondly, this type of study discloses which versions of a given work were known by individual musicians. If enough of these instrumental arrangements are examined, they can help to pinpoint geographically and chronologically the dissemination of what otherwise might have been considered a localised sub-tradition. And finally, unique variants within the tablature sources may point toward vocal versions no longer extant, thereby broadening our awareness of the number of sources that have been lost.

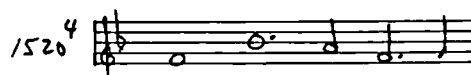
The main approach employed in the identification of vocal models is the study of variants. Although it may not be possible to state with complete confidence that any particular source was the one actually used by the instrumentalist, certain significant variants which appear in both the vocal and the instrumental sources reinforce the probability that a connection between two sources exists. The importance of these significant variants as tools for testing this connection depends upon whether or not one believes that two people could independently generate an identical series of emendations. The types of significant variants upon which the discovery of the vocal model invariably rests may be categorised as follows:

1. Deviations in pitch and/or rhythm of an editorial nature.

Examples: (a) Stabat Mater, I 62, superius.

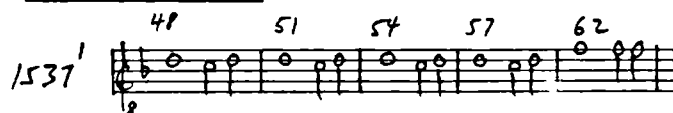


(b) Stabat Mater, I 23-24, superius.



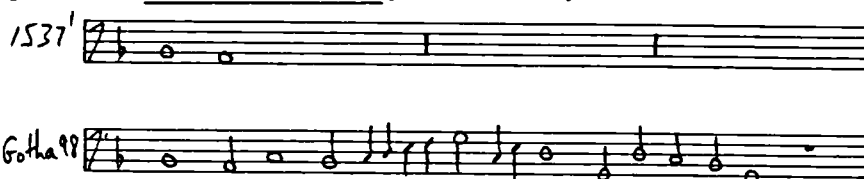
2. Other minor editorial changes which, for instance, affect the entries of the voices in imitative passages.

Example: Pater noster, II 48-62, quinta vox.



3. Major editorial changes that either add or delete material.

Example: Pater noster, I 17-21, bassus.



4. Chromatic signs stipulated in some vocal sources but not in others.

However, since the intabulators introduce so many of their own chromatic signs as a matter of course, this type of variant is best used in a supporting role.

The motet sources contain numerous variants which are of little or no value to the present study. These variants, which frequently prove indispensable for other kinds of filiation discussions, include:

1. The physical layout of the page.
2. Notational differences which do not alter pitch or rhythm.

Discrepancies in the use of ligatures, minor coloration, etc., within the vocal sources are not detectable in tablature notation.

3. The breaking of longer notes into shorter values, for example, a breve divided into two semibreves.

Since the division of longer notes into shorter ones forms part of normal intabulation procedure, it is impossible to trace any such variant in a tablature source back to a particular vocal source.

4. Changes in decorative cadence figures.

Cadential ornamentation within the intabulations themselves often masks the structure of the model, thus eliminating this type of variant as a useful tool.

5. Alterations to the text.



For many of the sources, the conflicting nature of the variants between the intabulations and the extant vocal models renders the study inconclusive. Furthermore, the identification of the correct model becomes increasingly difficult when one realises that even though it is a relatively simple task to isolate those variants which are pertinent to this study, ornamentation within the intabulations frequently obscures the relevant passages, thereby making comparisons impossible. However, in a number of cases, the evidence does suggest that a filial relationship may exist between specific intabulations and certain vocal sources. The ensuing study, based on variants that have been collected for five of Josquin's motets,<sup>2</sup> represents the initial step in this new direction.

#### Pater noster

The most interesting and potentially the most useful variants in Pater noster materialise in the quinta vox of the secunda pars. In this voice, a series of both major and minor editorial changes within five of the vocal sources provides the best starting point for tracing the model (see Ex. 1). The largest of the emendations occurs in mm. 16-22 and 30-46 whereas those modifications in mm. 48-69 represent minor alterations that momentarily delay each entry of a repeated phrase. The unique combinations of these major and minor revisions in the five sources make the quinta vox the decisive factor in

detecting the model. For example, the possibility is probably quite slim that any of the instrumentalists could modify the entries of the voices in mm. 48-57 in exactly the same inconsistent way that appears in Tol 18 and, similarly, it is doubtful that anyone could duplicate the variants in Pad 17 without actually using that source.

Indeed, a comparison between the intabulations and the quinta vox bears fruit in three cases. Simon Gintzler, Enriquez de Valderravano and Sebastian Ochsenkun prepared their arrangements from sources that were aligned with the branch of the stemma comprising Pad 17, Sar 17, Tol 18 and VatS 55. Specifically, the Gintzler

Ex. 1 Variants, Quinta vox, secunda pars

\* collected works 16-22 30-48

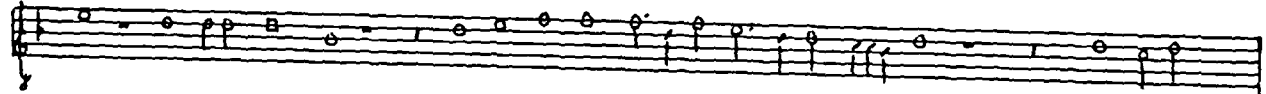
Pad 17

Sar 17

Tol 18

VatS 55

\* collected works = all other sources except Val 5

collected  
works

Pad 17



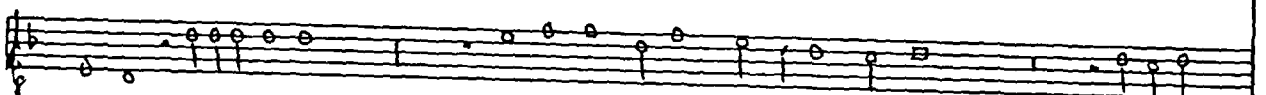
Sar 17



Tol 18



Vats 55

\* collected  
works

51

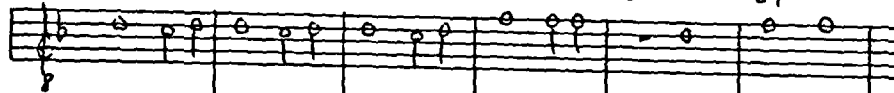
54

57

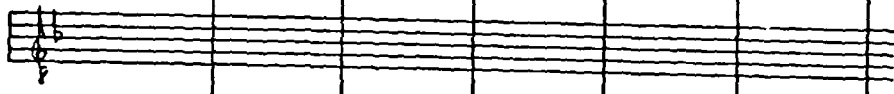
62

67

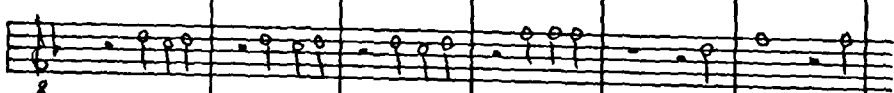
69



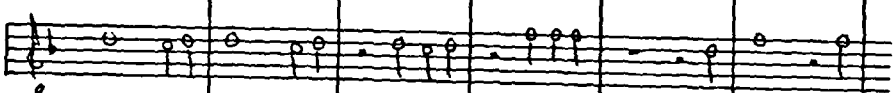
Pad 17 (= collected works)



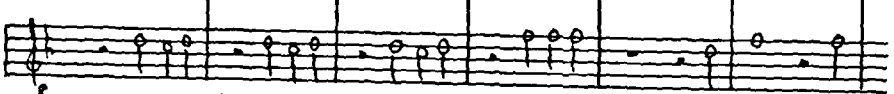
Sar 17



Tol 18



Vats 55



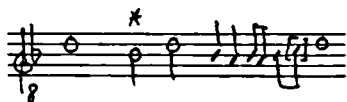
\* collected works = all other sources

intabulation parallels Pad 17 and the Valderravano arrangement, Tol 18; for Ochsenkun's transcription, however, an excess of conflicting variants prevents us from narrowing the field any further although VatS 55 merits consideration. In neither of the first two cases, however, can the discussion proceed without resorting to the creation of hypothetical vocal sources.

The closest relationship with Pad 17 occurs in Gintzler. His intabulation, in addition to matching the quinta vox (secunda pars), mirrors all of the significant melodic variants in Pad 17.<sup>3</sup> But another source very similar to Pad 17 may once have existed and may have been used by Gintzler to prepare his transcription. Two disparities in the quinta vox suggest this hypothesis.<sup>4</sup> Between mm. 48 and 58 in the secunda pars, the fragment

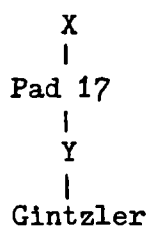


is repeated four times. In the Gintzler print, however, this phrase is altered to

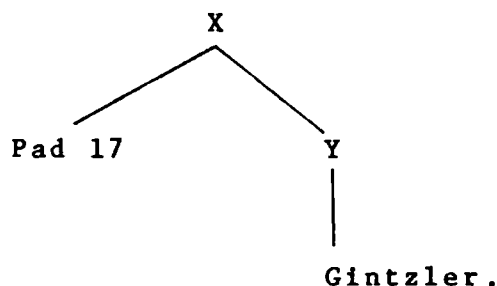


in measures 51 and 54.

No musical or technical grounds for this modification (marked with an asterisk) has been discovered, and it seems reasonable to assume that this alteration appeared in Gintzler's model. As a result, the transmission may have been:



or



A similar pattern emerges for the Valderravano intabulation. The quinta vox (secunda pars) establishes Tol 18 as the most likely extant candidate for the model, and the justification for this belief centres on the fact that, as mentioned above, it is highly improbable that Valderravano, through his own predilection, could have formulated the same inconsistent editorial emendations as appear in mm. 48-57 of the Toledo manuscript.<sup>5</sup> But certain discrepancies point to the existence of a lost source, because Valderravano either introduced several alterations himself or worked from a source closely related to Tol 18. In m. 4 of the quinta vox (secunda pars), Valderravano clearly employed the variant D rather than the G of Tol 18 (see Ex. 2a); and in m. 61 of the superius (secunda pars), the rhythm  $\text{♩} \text{♩} \text{♩} \text{♩}$  was altered by Valderravano to  $\text{♩} \text{♩} \text{♩} \text{♩}$ , which corresponds to variants in Pad 17 and VatS 55 (see Ex. 2b). Furthermore, Tol 18 stipulates E<sup>b</sup>s in mm. 48, 51 and 76 (secunda pars) none of which were incorporated by Valderravano. The intabulation, then, may have been prepared from a source now lost.

Ex. 2 (a) Pater noster, II 4 (b) Pater noster, II 61.

(a) Quinta vox (Tol 18)

Valderravano.

♯ = quinta vox

(b) superius (Tol 18).

Valderravano

The Ochsenkun intabulation, which belongs to the same branch of the stemma but for which the precise model cannot be ascertained, demonstrates that the dissemination of the version encompassing Pad 17, Sar 17, Tol 18 and VatS 55 was not confined to Italy and Spain, as the surviving vocal sources might suggest, and shows that it was also known in Germany.<sup>6</sup> Although no models have been identified for the remaining intabulations, by Francesco da Milano, Pierre de Tegli and Antonio de Cabezon, the variants prove that none of the intabulators knew the version in Gotha 98. The accretions to the quinta vox and to the bassus in mm. 17-21 of the prima pars make this clear (see Ex. 3).

Ex. 3. Pater noster, I 17-21.

Quinta vox.

The image displays four staves of musical notation. The top two staves are for the 'Quinta vox' part, and the bottom two are for the 'Bassus' part. Each pair of staves compares a 'collected works (= all other sources)' version with the 'Gotha 98' version. The 'collected works' staves show a simpler melody with fewer notes, while the 'Gotha 98' staves show a more complex melody with many additional notes (accretions) in measures 17-21. The notation is in a historical style with a single flat (B-flat) in the key signature.

collected works  
(= all other sources)

Gotha 98

Bassus:

collected works  
(= all other sources)

Gotha 98

Inviolata

An intriguing anomaly in one of the vocal sources of Inviolata, the Liber selectarum cantionum (Augsburg, 1520<sup>4</sup>), provides the mechanism for tracing the intabulators' models and points to the existence of two performing traditions associated with the prima pars of this motet. The extant intabulations document both traditions and fully attest to the divergent readings of this work that were known in the sixteenth century. The specific irregularity in the 1520<sup>4</sup> print concerns the disappearance of the signature, a B<sup>b</sup>, in the closing measures of the prima pars. In all voices except the tenor secundus, the signature ceases to be present from m. 39.<sup>7</sup> Apparently, the editor of the 1520<sup>4</sup> print felt that for four of the voices the signature could easily be omitted at this point, owing to the number of vertical tritones between E and B<sup>b</sup> that performers would have to alter anyway.<sup>8</sup> But in the tenor secundus, the editor had to retain the signature because a B<sup>b</sup> is required in m. 44 to avoid the tritone with F (see Ex. 4). Josquin subsequently repeated the phrase containing this B<sup>b</sup> three times (mm. 45-47, 56-58 and 58-60) and on each of these repetitions the desire for an exact duplication of the fragment necessitated the incorporation of the flat and, thus, the retention of the signature.

For the most part, Hans Gerle and Sebastian Ochsenkun adhere to the new signature, thereby affiliating

themselves with the 1520<sup>4</sup> print. With the exception of mm. 44-48 (to be discussed below), both of the German lutenists render each B occurring after m. 39 (in a voice other than the tenor secundus) as a B<sup>♮</sup>. But for each occurrence of a B within the tenor secundus (the only voice with a flat in the signature at this point, see mm. 44, 46, 57 and 59), Gerle and Ochsenkun indicate a B<sup>♭</sup>, thus preserving the exact reduplication of the fragment.<sup>9</sup>

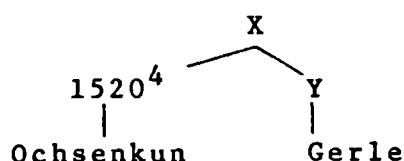
Ex. 4 Inviolata, I 43-50.

Handwritten musical score for "Inviolata" (I 43-50). The score is divided into two systems by a brace on the left. The first system covers measures 43-48, and the second system covers measures 49-50. The staves are labeled S (Soprano), T1 (Tenor 1), A (Alto), T2 (Tenor 2), and B (Bass). The lyrics are: "Chri-sti, ca-ris-si-ma, ca-ris-si-ma, su". The notation includes various note values (minims, crotchets, quavers) and rests. The bass staff (B) has a flat signature, while the others have a C-clef signature.



However, Gerle and Ochsenkun radically depart from the 1520<sup>4</sup> version in mm. 44-48 (see Ex.4). In fact, all of the intabulators stipulate flats for each B in this passage. The logic behind this treatment stems from two factors which tend to govern this entire section--one, the B<sup>b</sup> in the tenor secundus of mm. 44 and 46 (discussed above) and the other, the B<sup>b</sup> required for the Phrygian cadence in mm. 44-45. Evidently, it was necessary to reproduce the Phrygian motion of the bassus (B<sup>b</sup> to A) in the superius at mm. 46 and 48 even though this created a tritone with the bassus in each case.

Additional support for the belief that at least Ochsenkun had access to the 1520<sup>4</sup> print arises from the geographic proximity of the two centres of production for these sources, Augsburg and Heidelberg, and from the significant variants contained in the vocal sources of Inviolata.<sup>10</sup> For each of these important variants, Ochsenkun followed the reading in 1520<sup>4</sup> whereas Gerle deviated from this source on four occasions (superius, I 54-55; altus, I 34 & 44 and II 16). For Gerle, then, the tradition was probably transmitted through a source now lost:



On the other hand, with the exception of m. 40,

where all the intabulators avoid the tritone with E, Enriquez de Valderravano stipulates B<sup>b</sup>s throughout this section, indicating that he was bound to the tradition transmitted in the other extant sources. In essence, Cabezón also forms part of this tradition, although he is inclined to raise those B<sup>b</sup>s occurring in ascending passages (see Ex. 5). But unfortunately, beyond this general demarcation, it has proved impossible to identify the specific sources from which Valderravano and Cabezón worked.

Ex. 5. Cabezón intabulation, mm. 55-56



Thus, two performing traditions seem to have existed for Inviolata--one derived from the model for the 1520<sup>4</sup> print and the other from the remaining sources.

### Stabat Mater

The significant variants in the vocal sources of Stabat Mater permit the identification of the most probable model in one case only, that of Sebastian Ochsenkun.<sup>11</sup> The three German printed versions of Stabat Mater, 1520<sup>4</sup>, 1538<sup>3</sup> and 1559<sup>1</sup>, contain identical melodic variants, and it is likely that Ochsenkun had access to a source aligned with this complex. Three decisive variants incorporated by Ochsenkun determine this assignation (see Ex. 6a). However, two other equally important factors point, once again, to a lost source that must have been closely related to these prints (see Ex. 6b).

Ex. 6. Significant variants in Stabat Mater

(a) *superius*, I 62      *altus*, I 29      *altus*, II 10      (b) *superius*, I 13      *superius*, II 18

The musical notation is presented in two main sections, (a) and (b). Section (a) contains three staves of music. The top staff is labeled 'collected works (= most other sources)' and the bottom staff is labeled 'Ochsenkun'. The middle staff is labeled '1520 complex'. Section (b) contains two staves of music. The top staff is labeled 'superius, I 13' and the bottom staff is labeled 'superius, II 18'. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes highlighted in red.

Although these two modifications are present in other vocal sources clearly associated with the reading in the German prints, no extant source contains the particular

combination of significant variants found in Ochsenkun's intabulation (that is, Ex. 6a plus 6b). Therefore, the suggestion of a missing source which embraces all five of these variants seems tenable.

Benedicta es

The most promising variant in Benedicta es for tracing the intabulators' models occurs in the tenor part. At m. 66 in the prima pars, all of the extant vocal sources except two, Sev 1 and 1520<sup>4</sup>, contain the following variant:<sup>12</sup>

Ex. 7. Tenor, I 66.



The absence of this variant in any of the intabulations should, then, substantially reduce the range of options open to the investigator. Intriguingly, two of the eight intabulators, Miguel de Fuenllana and Sebastian Ochsenkun, omit this alteration, thereby increasing the likelihood that these two performers had access to sources

related to Sev 1 and 1520<sup>4</sup>.

It is no surprise that the 1520<sup>4</sup> print has yet again been associated with Ochsenkun, as the connection between this print and the German lutenist figured prominently in the preceding discussions of Inviolata and Stabat Mater. The Fuenllana arrangement, however, was probably not prepared from 1520<sup>4</sup> but rather from Sev 1 or from a source related to it. One major discrepancy between the print and the manuscript confirms this statement. The sexta vox (prima pars) contains the only inconsistency between the two vocal sources (see Ex. 8)

Ex. 8. Sexta vox, I 6.



and Fuenllana clearly follows the reading in the Seville manuscript. Consequently, 1520<sup>4</sup> can be eliminated as Fuenllana's model. In addition, the intabulation matches Sev 1 in all essential details, and the geographic proximity of intabulation and model, one printed in Seville and the other copied there, justifies the speculation that a direct link between the two may exist. Fuenllana's arrangement was printed in 1554, and it has

been suggested that Sev 1 was copied in Seville around 1560 for use by the cathedral choir.<sup>13</sup> Since it is likely that Fuenllana was in or near Seville during the 1550s,<sup>14</sup> there is a strong possibility that he actually consulted Sev 1. If this is true, then the manuscript must have been copied prior to 1554.

\* \* \* \* \*

The preceding investigation of the filial relationships between the intabulations and their models has contributed to our knowledge of sixteenth-century music sources in several ways. First, a number of lost or missing sources for the motets has been exposed. Second, the dissemination of one branch of the stemma for Pater noster has been pushed beyond Italy and Spain. Third, two performing traditions surrounding Inviolata have been disclosed. Fourth, a plausible terminus ante quem for the manuscript, Sev 1, has been proposed. And finally, a number of the intabulators' models has been suggested.

## CHAPTER IV

### THE THEORETICAL FRAMEWORK SURROUNDING THE INCORPORATION OF CHROMATIC SIGNS

The theoretical guidelines governing the sixteenth-century musician's approach to the application of chromatic signs survive in a number of treatises dating from the late fifteenth to the early seventeenth centuries. Unfortunately, no one author treats the subject exhaustively and if the parameters of the practices are to be established, isolated statements must be gleaned from treatises written throughout this period. These treatises deal with a variety of subjects and types of music and yet the information contained in them regarding the use of chromatic signs, treatment of dissonance, etc., is consistent with the practices exhibited in the intabulations of Josquin's motets.

The comments in the treatises directed to these matters occasionally present conflicting viewpoints and no consensus exists either in the treatises or, as will be shown in the next chapter, in the approaches taken by performers. So rather than search for definitive statements which can be moulded into a convenient group of rules universally applicable to all situations, this chapter will emphasise the inherent flexibility which actually pervaded the theorists' remarks. Apparently, these comments applied to instrumentalists as well as singers, for no author known to this writer mentions the

existence of a separate theoretical system for instrumentalists. In fact, two theorists specifically state that their remarks govern both groups of musicians. Juan Bermudo and Tomas de Sancta Maria make this clear. At several points in his treatise, Bermudo asserts that his discussion of theoretical principles pertain to either singing or playing<sup>1</sup>; later in the century, Sancta Maria echoes Bermudo's contention by asserting that "... what is unsingable may not be played."<sup>2</sup> Since the theorists did not differentiate between singers and players, the precepts outlined in their treatises have a direct bearing on the practices encountered in the intabulations and will therefore form the basis for explaining the instrumentalists' procedures.

Any sixteenth-century performer who had worked with contemporary vocal sources would have been familiar with the notational ambiguities that permeated the vast majority of manuscripts and printed books. Many of the required chromatic signs were not specified in these vocal sources, and the final shaping of the music in both harmonic and melodic content was left to the performer. As a result, certain details of modal procedure were never notated. For example, since the performer decided whether or not to add a subsemitone at primary and secondary cadences, the hierarchical function of these structural points was not always specified by the composer. Further notational ambiguities emerged when conflicts occurred between the desire to strengthen the



cadential articulation and the need to avoid certain vertical dissonances, as in cases where the introduction of the subsemitone might have been precluded by the creation of a tritone with an upper or lower voice. But despite these problematic passages, some theorists regarded the specification of the subsemitone as unnecessary:

"...sharps for the subsemitone in cadences should be written exclusively for beginners who want everything spelled out."<sup>3</sup>

Other matters, such as the removal of vertical and melodic dissonance, were also left for the performer to resolve. In fact, some theorists considered the avoidance of the melodic tritone in modes five and six to be such a matter of routine that the mandatory sign did not need to be notated:

"Nor then is it necessary that the sign of the soft b be added [to remove the tritone]; rather, if it is seen to have been added, it is said to be asinine."<sup>4</sup>

Yet not all writers shared the view expressed by Vanneus and Tinctoris that composers could rely on performers to correctly supply the information missing from the vocal sources. Several theorists, recognising the inadequacy of contemporary notational practices, called for composers to mark their intentions fully. Pietro Aaron, in the Aggiunta to his Toscanello, states the position most clearly:

"It will now be considered whether the singer should or indeed can recognize at once the intent and secret of a composer, when singing a song he has not seen before. The answer is no, although among those who celebrate music there are some who think contrary."<sup>5</sup>

He later expands this discussion by comparing the problems of ambiguous notation to the sign-posts encountered by the traveller:

"... in travelling one sees places where there are various signs, because there are several roads one might take. By means of these signs those who do not know the country may correctly choose the right road. If there were no sign, they doubtless might choose the wrong road, ... Thus the musician or composer is obliged to show his intention so that the singer will not stumble into something the composer did not intend ... And this is to be understood also in songs that are not being sung for the first time."<sup>6</sup>

These sentiments were echoed in the 1550s by both Juan Bermudo and Nicola Vicentino<sup>7</sup>; as late as 1619, theorists were still imploring composers to precisely notate all of the chromatic signs required by the music:

"... the best precaution would be for composers, in all places in which they [chromatic signs] are needed, to write them out, so that there would be no doubt or uncertainty as to their being needed."<sup>8</sup>

Nevertheless, even when these signs are notated in the vocal sources, the jurisdiction of each sign is not always obvious, and many of the theorists' statements regarding chromatic signs do little to clarify individual

problems. Ornithoparchus' vague comment, that "As often as fa or mi is marked contrary to their nature [that is, a flat or sharp placed where they would not normally occur], the Solfaer must follow the marke so long as it lasts,"<sup>9</sup> sheds little light on the matter. And although Tinctoris differentiates between a flat that is used as a signature and one that is used as a chromatic sign, he does not state explicitly how long a flat, once introduced, remains in effect:

"...if it [the soft b] is placed at the beginning of the line, [it defines that] the whole song (cantus) will be sung with a soft b. If, indeed, it is placed in any other place, as long as the section (deductio) will last in which it is prefaced, the song will be [sung] with soft b ..."<sup>10</sup>

Hans Gerle, on the other hand, offers much more precise information on the subject:

"Now, other fa's are written in song; as I have shown before, they lie inside the song [as chromatic signs], and not at the beginning [in the signature]. When the same fa's appear in the song, they belong only to the notes following right after the fa's, and not to the other notes; for as soon as the same note is over, then the fa no longer concerns the other notes lying on that line or in that space. A separate fa, then, is written for each."<sup>11</sup>

But despite his unequivocal description of the practices surrounding flats, few of the vocal sources that survive from his lifetime (c. 1500-1570) are as specific as Gerle imagines them to be. Typically, the

mensural sources of Josquin's motets merely outline the pitch content of the works because most of the required chromatic signs had to be supplied by the performer.

But what theoretical principles guided the performer and how are these precepts discussed during the period under consideration? The information collected from the various treatises has generated three main areas to be considered--the treatment of cadences, vertical dissonance and melodic dissonance. This organisation of the material represents a modern reconstruction of the theoretical framework that would have been accessible to the sixteenth-century musician.

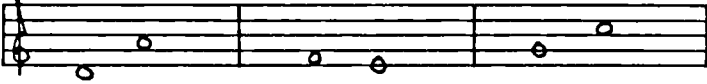


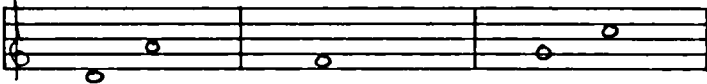

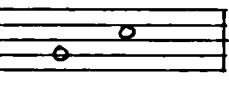
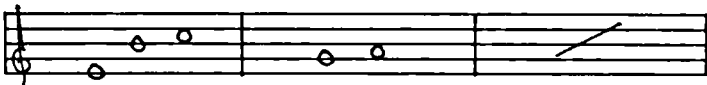

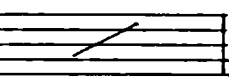
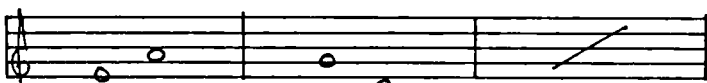
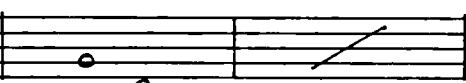
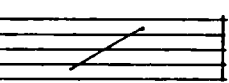
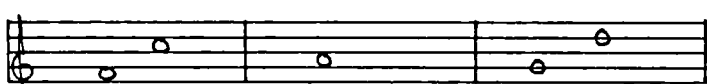
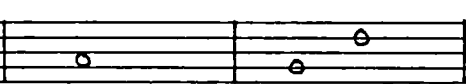
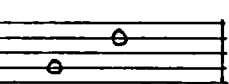
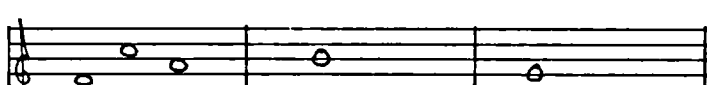
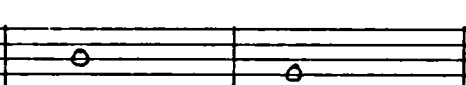
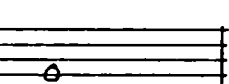
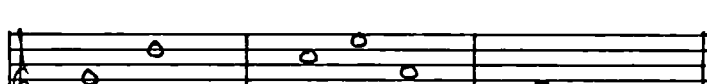
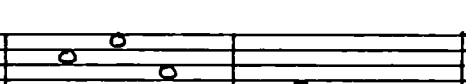
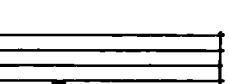
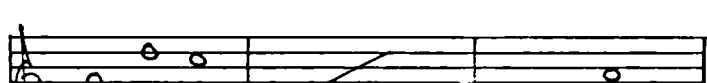
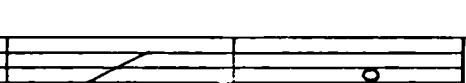

#### Treatment of Cadences

Ornithoparchus, citing Tinctoris as his authority, defined a cadence as any part of a song which ends in perfection or, in other words, ends with the conjunction of the various voices in perfect concords.<sup>12</sup> This basic definition was known throughout the century and by the mid 1500s, certain theorists, such as Gioseffe Zarlino, provided a more elaborate discussion of the term.<sup>13</sup> Zarlino described the cadence as a resting-point which, in vocal music, paralleled the close of a significant portion of the text. He maintained, however, that the cadence should not be restricted to merely separating main segments of the text but might also be used at mid-points and for demarcating sections of the music apart from the text. Zarlino equated the cadence

in music with the period (full stop) in prose, observing that the cadence might be used in the same way that one pauses in a speech, both at intermediate points and at the end.<sup>14</sup> He advised that the cadence should not always fall on the same note but that, for the sake of a more pleasing harmony, the location should be varied. Nonetheless, any cadence which coincided with the end of a sentence in the text ought to be placed on one of the proper steps of the mode.

Theorists from the sixteenth century often discussed the modal degrees available for cadences in hierarchical terms. This hierarchy was presented as either a bipartite or tripartite scheme but, for our purposes, it will be discussed as a three-part order. The primary or principal cadence-notes constituted the main foundations of the mode and were derived from the notes bounding the species of fourths and fifths and from the repercussion tones. Secondary cadences could be inserted without disturbing the mode but were not part of the mode's structural foundations. And finally, occasional transitory cadences were formed on notes foreign to the mode. Although some difference of opinion existed on which notes were permissible in the secondary/transitory area, the hierarchy may be summarised in the following chart:<sup>15</sup>

## Ex. 1. Cadence-notes .

Mode	Principal	Secondary	Transitory
1			
2			
3			
4			
5			
6			
7			
8			

Zarlino informs us that all cadences formed on a unison or on an octave must be approached from the closest imperfect consonances and therefore must incorporate the subsemitone. Furthermore, he contends that for the cadence-notes where the subsemitone does not occur naturally, for example G, a chromatic sign does not need to be notated "... because each voice that ascends to the final is intended to have the subsemitone, ... Nature has taken care of this, for not only do expert musicians but also peasants without proper musical training sing this semitone."<sup>16</sup> Zarlino's observations have a long and illustrious ancestry dating back to at least the 1430s. Ugolino of Orvieto, in his Declaratio Musice Discipline, states:

"... every imperfect consonance or dissonance should approach perfection as closely as possible ... For example, this next sixth ought to be not c-fa d-sol but c<sup>#</sup>-mi d-fa  
E-mi D-re E-mi D-re  
to bring it closer to the perfection [of the following octave] ..."<sup>17</sup>

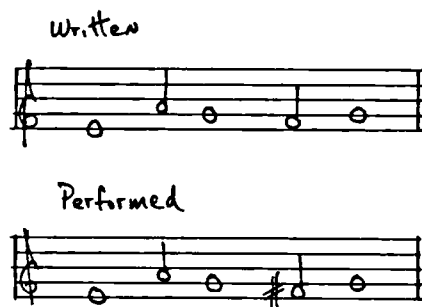
Three other theorists prior to Zarlino--Gaffurius, Ornithoparchus and Bermudo--confirm that the knowledge of this precept was widespread. Bermudo's remarks on the subject are representative of the manner in which the precept was discussed:

"The nearest perfect consonance always follows the two imperfect consonances [third and sixth], that is to say, the unison [follows] the imperfect third [minor third], the fifth the perfect third [major third], and the fifth the imperfect sixth [minor sixth], and the octave the perfect sixth [major sixth]."<sup>18</sup>

Bermudo then goes on to amplify his comments: "All of what has been said above is carried out not only in the cadence but whenever the perfect consonances are approached, in any manner whatever."<sup>19</sup> Indeed, as late as 1619, the use of the subsemitone at cadences where it was not marked was still being advocated:

"With the Clausula formalis [cadence] each Cantor [singer] and Musici [instrumentalist] must sing and use the semitonium."<sup>20</sup> (See Ex. 2)

Ex. 2. The subsemitone in clausulae formales.



But not all theorists agreed that every cadence had to incorporate the subsemitone. Sancta Maria, for example, divided cadences into two types--those that were remisso and those that were sostenido. The remisso or 'relaxed' cadence employed a subtone and was solmized *mi re mi* and the sostenido or 'sharped' cadence employed a subsemitone and was solmized *fa mi fa*.<sup>21</sup> For each of the eight modes, Sancta Maria categorised the cadence-notes as clausula final, clausula media or clausula passo and designated them either remisso or sostenido. A synopsis of his classification appears in the following chart.



Ex. 3. Remisso and sostenido cadences.<sup>22</sup>

[S = <u>sostenido</u> ; R = <u>remisso</u> ]						
Mode	Clausula final		Clausula medio		Clausula passo	
1	Dsolre	S	Alamire	S	-	
2	Dsolre	S	Ffaut	S	Alamire	R
3	Elami	R	Csolfaut	S	Gsolreut	S
4	Elami	R	Alamire	S	-	
5	Ffaut	S	Csolfaut	S	-	
6	Ffaut	S	Alamire	R	Csolfaut	S
7	Gsolreut	S	Dlasolre	S	-	
8	Gsolreut	S	Csolfaut	S	-	

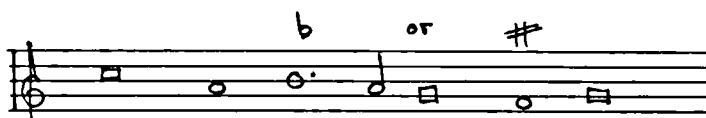
Statements made by Sancta Maria earlier in the treatise shed further light on the differentiation between remisso and sostenido cadences. In chapter ten, he remarks that a "... sharp cadence can be formed on all the white keys except the two white keys of B and E ... Similarly, of all the black keys, on only the flats can a sharp cadence be made."<sup>23</sup>

The addition of the subsemitone was not as simple a matter as the theorists quoted above seem to imply. Certain melodic and vertical factors clouded the issue

and demanded a degree of planning on the part of the performer. Aaron, in his Aggiunta, discussed a situation in which a melodic tritone could be removed by either of two methods (see Ex. 4) --the addition of a flat to the B or the addition of a sharp to the F. But since in this example a cadence is formed on the final G, he recommends that a sharp be added to the penultimate note:

"The rules of counterpoint require that the last semibreve should be raised because of the sixth with the tenor [Aaron omits the tenor in his example] as in the natural raised cadences (*le naturali cadenze sospesa*), and sung accidentally (*accidentalmente pronytiata*) [that is, with a subsemitone to G]."<sup>24</sup>

Ex. 4. Complications due to melodic considerations.



Frequently, the incorporation of the semitone at the cadence is precluded by an upper or lower voice. In cases such as those shown in Ex. 5, the performer had to decide which consideration should take precedence--the need to avoid the vertical tritone or the desire to strengthen the cadential articulation. Tinctoris, from whom the example is taken, recognised the basic incorrectness of the dissonance created by the subsemitone but conceded that its incorporation was common practice:

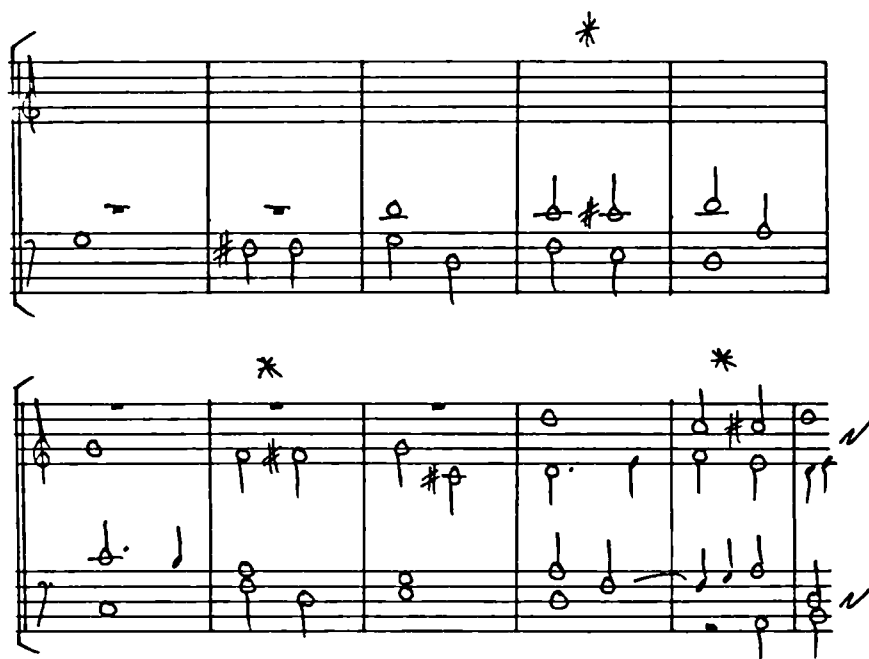
"Indeed, perfect concords which are made imperfect ... by alteration, must be avoided, although I am aware that almost all composers use these ... immediately preceding a perfection in composition of three or more voices ..."<sup>25</sup>

Ex. 5. Subsemitone at cadences precluding its use.



Bermudo, however, employed this vertical/horizontal quandary to introduce chromatic progressions at cadence points.<sup>26</sup> He acknowledged that while octaves

Ex. 6. Chromatic progressions at cadences.



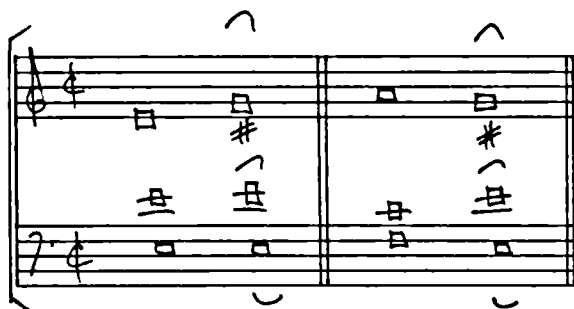
should be approached by major sixths, some impediment, namely vertical dissonance, may prevent the inclusion of the subsemitone. It is this desire to avoid dissonance, coupled with the need for a subsemitone at the cadence, which produced the chromatic lines in Ex. 6 (see those sections marked with an asterisk). In each case, the subsemitone would normally have been incorporated on the first note of the measure except that if it had been employed, either a tritone or an augmented octave would have been incurred. Therefore, the subsemitone could only be applied to the second note. Conversely, Francisco Tovar prohibited this type of contrapuntal writing because although one needs the subsemitone for the cadence, chromatic progression is forbidden.<sup>27</sup> Yet Hermann Finck discussed a method for solmizing these progressions, thereby implying that chromatic passages were sung as well as played:

"If you now take C sharp, ... which is the pitch midway between C and D, then you will have mi to fa on C to C sharp, and again mi to fa on C sharp to D ..."<sup>28</sup>

The singer's employment of chromatic passages is confirmed by Bermudo who states that the progression C-C<sup>#</sup>-D is even sung by some.<sup>29</sup>

A few authors refer to a practice which, at least according to their statements, appears to have been universal.<sup>30</sup> Three theorists, Aaron, Bermudo and Sancta Maria, advocate raising the third when it occurs above a cadence-note (see Ex. 7).

Ex.7. The raised third at cadences.



Aaron maintains that this practice was so common that the necessary sign did not need to be notated:

"Although this sign [the sharp for raised thirds] is little used by learned and experienced singers but given perhaps only for the inexperienced, unintelligent singer, a proper performance would not be given to this position without it."<sup>31</sup>

He incorporated the raised third shown in Ex. 7 because the minor tenth above the bass sounds unpleasant. The addition of the sharp, then, helped to make a smoother sound.<sup>32</sup>

Bermudo, citing Ornithoparchus as his authority, concurred:

"Then, let us say [together] with Andreas [Ornithoparchus] that, since we can begin on an imperfect consonance, we can [also] close on one. Principally, [this occurs where the imperfect consonance] is a major third which has [such] a great perfection for use [in cadences], that there is hardly a cadence for four voices [in] which one [voice] does not rest on a major tenth."<sup>33</sup>

Sancta Maria echoed these statements through his contention that tenths and seventeenths above the cadence-notes D, E and A must finish on a black sharp key.<sup>34</sup>

In addition to the practices discussed above, the unnotated subsemitone was also commonly supplied in noncadential passages. Gaffurius, in a chapter entitled 'Musica ficta in counterpoint,' mentions one such case:

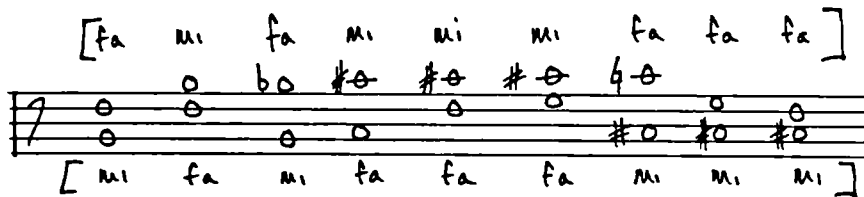
"Very often many sing sol as a semitone below la, especially in the progression la sol la, beginning and ending on Alamire, ... The same happens with sol and fa in the progression sol fa sol, beginning and ending on Gsolreut, which Ambrosians are frequently accustomed to sing."<sup>35</sup>

His remarks are foreshadowed in the anonymous treatise Ars Discantus attributed to Jehan de Murs (c. 1300-c. 1350)<sup>36</sup> and underline the freedom with which Renaissance musicians interpreted the notated page.

#### Treatment of Vertical Dissonance

The most common dictum associated with vertical dissonance concerns the prohibition of sounding mi against fa. This precept is usually stated as a warning to singers who might mistakenly solmize a mi in one part and a fa in another, thus producing one of the forbidden intervals (see Ex. 8).

Ex. 8. Forbidden intervals, Zarlino IH III, 24.



Numerous theorists, however, after explicitly prohibiting the use of mi contra fa, immediately qualify their position by discussing the frequent exceptions to the rule. Zarlino's comments typify the situation:

"...the syllable mi may never be used against fa in perfect consonances, as we shall see later. However at times the semidiapente is used in counterpoint instead of the diapente, and the tritone in place of the diatesseron, both with good effect."<sup>37</sup>

In a later chapter of the same treatise, Zarlino provides examples of permissible vertical dissonance, (see Ex. 9) but he advises that the semidiapente and tritone be preceded by a perfect or imperfect consonance.<sup>38</sup>

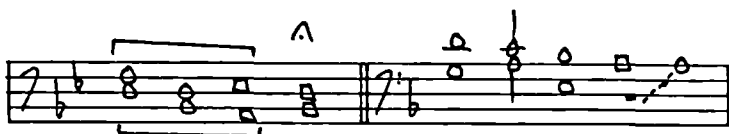
Ex. 9. Permissible vertical dissonance.



More than eighty years earlier, Tinctoris had discussed the mi contra fa precept in similar terms:

"Indeed, we ought to avoid the false unison and the false diapente, and false octave and any other false concord caused either by the lack or overabundance of a major semitone, for this reason it is taught by masters to their students from the beginning that they do not introduce mi against fa in perfect concords. Nevertheless, I have discovered the opposite most frequently among many, many composers, even the most famous, as with Faugues ..., with Busnois ..., and with Caron ..." <sup>39</sup> (see Ex. 10).

Ex. 10. Permissible vertical dissonance. <sup>40</sup>



Ornithoparchus, on the other hand, stated the precept somewhat differently:

"In perfect Concordances never set a sharpe Voyce against a flat, nor contrarily, but set a Sharpe against a Sharpe; a Flat against a Flat, or at least against a naturall." <sup>41</sup> [Ornithoparchus employs the terms 'vox mollis,' 'dura' and 'naturalem'.] (See Ex. 11).

Ex. 11. The proper setting of voices. <sup>42</sup>



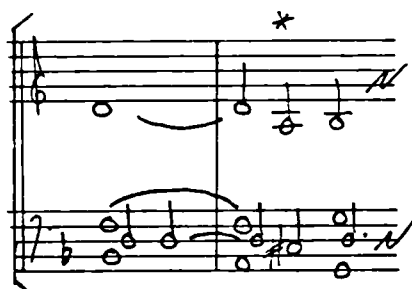


However, at least one theorist explained why this degree of latitude was required in the correction of vertical dissonance:

"And [as a result of] the way singers have their ears trained--to hear what is in an individual line--it [the diminished fourth] is employed in composition,..."<sup>43</sup>

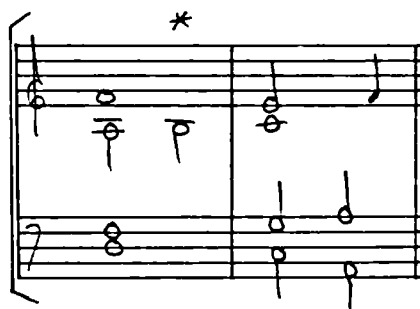
Bermudo then goes on to discuss the acceptable uses of the diminished fourth and other vertical dissonances. He first mentions cases in which the diminished fourth is prepared and enters on a rhythmically unstressed part of the measure (see Ex. 12).<sup>44</sup> Somewhat later he

Ex. 12. Prepared diminished fourth.



notes that the tritone may be used in passing especially if it proceeds to an octave (see Ex. 13). Following this,

Ex. 13. Passing tritone.



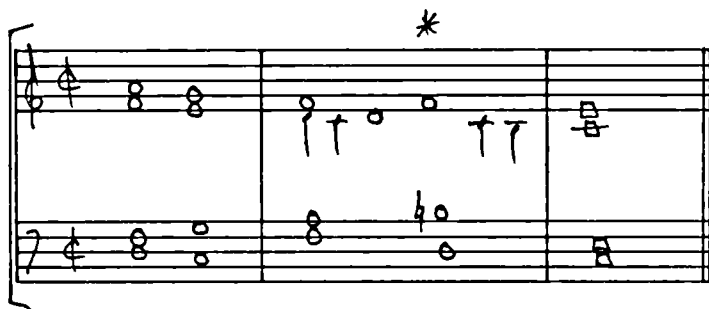
Bermudo treats the employment of *mi* against *fa* in fifths. He states that this forbidden interval, the diminished fifth, is commonly used in cadences involving a suspension figure (see Ex. 14) and in 'robbed' cadences

Ex. 14. Cadential mi contra fa.



(clausula hurtada) (see Ex. 15). Bermudo defines the

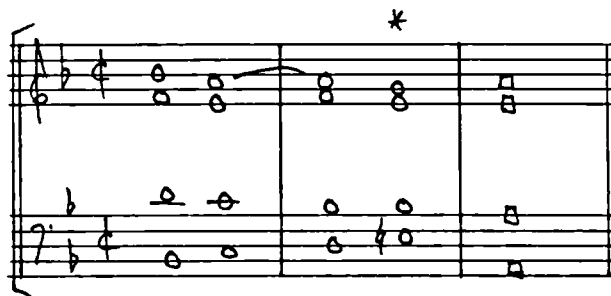
**Ex. 15. The 'robbed' cadence.**



'robbed' cadence as a cadence in which one of the voices

containing the mi against the fa does not proceed to the expected cadence tone but another voice does so instead.<sup>45</sup> The diminished fifth may also be employed in cadences if it is prepared in the following way:

Ex. 16. Cadential diminished fifth.



In this example, the mi contra fa has been prepared by two things -- by the octave between the altus and the bassus which removes any possible 'rudeness' and by the tenor remaining on B<sup>b</sup>. But in order to further strengthen the case for using this dissonance, Bermudo cites Cristobal de Morales as one of its practitioners and maintains that mi contra fa is frequently encountered in the works of Gombert.

Other theorists comment upon additional situations in which vertical dissonance may be employed. Aaron permits passing dissonance in rapid passages:

"Note that in songs with diminution that the first and last notes in a diminished passage should be consonant, and the middle notes may be diverse, with some dissonance, as the passage may naturally tolerate. Because of the speed that is found in the voices with diminutions, any dissonance they contain will not be unpleasant to the ear of the singer."<sup>46</sup>

and Coclico contends that fa may be sung against mi if the note is part of a scalewise passage.<sup>47</sup>

One vertical dissonance which Bermudo does not permit, however, is mi contra fa in an octave:

"But fa against mi in an octave has no preparation -- because we have to preserve the true composition of the unisonal sound. From which I infer that all the consonances can be modified [by fa against mi], more or less without displeasure to the good ear, but the octave and its analogues [unison, fifteenth, etc.] will not suffer this."<sup>48</sup>

But not all theorists agreed. Francisco Correa de Arauxo, citing the composers Josquin and Gombert and the theorist Francisco de Montanos as his authorities, discussed a dissonance in which an intense note (punto intenso) sounded against a relaxed note (punto remisso).<sup>49</sup> The resultant dissonance, either a diminished or an augmented octave, was observed by Correa in the music of many composers. In a number of these works, however, the necessary chromatic sign was not notated even though "... reason called for it and [the] force [of the music] required that it be there."<sup>50</sup> Correa discussed two such examples, Gombert's O gloriosa Dei genitrix and Ay me qui vouldra (see Ex. 17), and provided, in tablature, the music for another, a Pleni sunt by Josquin (see Ex. 18). In the examples, the superscript chromatic signs for O gloriosa Dei genitrix are derived from Correa's verbal

description of the octava mayor which occurs at this point, and in Ay me qui vouldra, the chromatic signs come from Cabezon's intabulation of the work<sup>51</sup> to which Correa refers. Correa also directs the reader's

Ex.17. (a) O gloriosa Dei genitrix, mm. 17-18 (b) Ay me qui vouldra, mm. 42-43.

Handwritten musical notation for Ex. 17. (a) O gloriosa Dei genitrix, mm. 17-18. (b) Ay me qui vouldra, mm. 42-43.

Part (a) shows a four-staff system. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one flat (Bb). The notation includes various note values and rests.

Part (b) shows a four-staff system. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Ex. 18. Pleni sunt.

Handwritten musical notation for Ex. 18. Pleni sunt.

The notation is on a two-staff system. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one flat (Bb). The notation includes various note values and rests.



Ex. 20. Dissonant octaves in keyboard works.<sup>54</sup>

Johannes Kotter  
c. 1520

Leonhard Kleber  
c. 1520

Thomas Tallis

Antonio de Cabezón  
1578

Augustas Nörmiger  
1591

The final category of vertical dissonance that remains to be discussed is the nonharmonic relation. Zarlino defines these relations and prohibits them in two-part compositions:

"When we say that the parts of a composition do not have an harmonic relation between their voices, we mean that the parts are separated by an augmented or diminished diapason, or by a semidiapente or tritone or similar interval ... So these intervals, which are not admitted in melodic motion, must also be avoided in the relations between parts [that is, in two-part pieces]."<sup>55</sup>

But,

"In compositions for many voices, on the other hand, I believe that it is not so vital to avoid nonharmonic relations... there are intervals and relations that give little pleasure in themselves but have wonderful effect when combined with others."<sup>56</sup>

The dissonance which emerges from these relations almost invariably results from voice parts following their own inner logic in which one voice, sounding *mi*, clashes with another, sounding *fa*. Zarlino provides an example of these false relations, and these relations also occur in the works of Josquin (see Ex. 21).

Ex. 21. (a) Nonharmonic relations, Zarlino

(b) Praeter rerum seriem, secunda pars, mm. 66-67.<sup>57</sup>

(a)

(b)



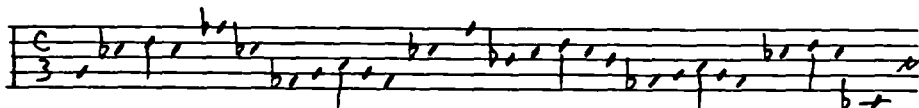
### Treatment of Melodic Dissonance

The theorists' approach to discussing melodic dissonance follows a similar pattern to their treatment of vertical dissonance, that is, they emphatically prohibit the use of certain intervals and yet demonstrate how these forbidden intervals may be employed in composition. The following statement by Martin Agricola is typical:

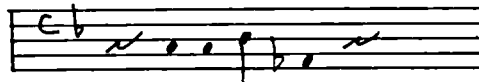
"Although these last three intervals [the tritone, semidiapente and semidiapason] are forbidden and have a bad sound, we have composed an example of each nevertheless, because they are occasionally found in figural [music] ..."<sup>58</sup>

Ornithoparchus, in his "Rules for Ficta Musicke,"<sup>59</sup> provides an example of how one must eschew the above-mentioned intervals (see Ex. 22) but, earlier in the treatise,<sup>60</sup> had illustrated the use of the tritone, describing it as a 'learned licence' (see Ex. 23).

Ex. 22. "An Exercise of Ficta Musicke".



## Ex. 23. Use of the tritone.



With regard to these melodic dissonances, Zarlino declared that they should be eliminated even if the composer had not so indicated:

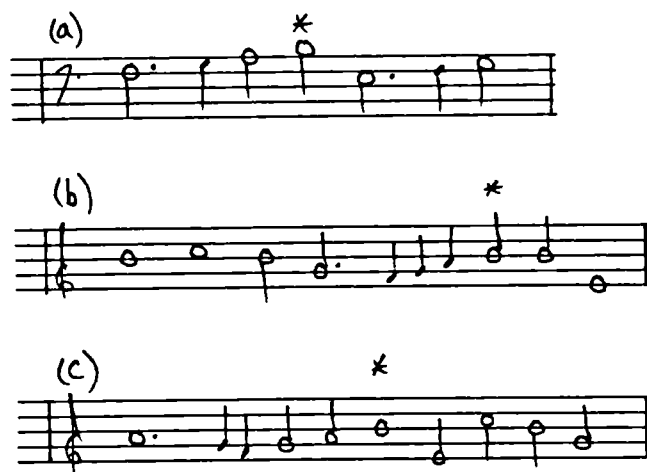
"This they [the singers] do so that the voice lines may progress smoothly. It would indeed be superfluous for the composer to mark these accidentals [chromatic signs] for nonharmonic intervals ... should never be sung."<sup>61</sup>

Pietro Aaron foreshadowed Zarlino's contention and stated:

"Even if b molle is not shown, with every learned and unlearned musician, as an ordinary and special rule constituted by musicians, it is understood that this harshness is never to be tolerated."<sup>62</sup>

Nevertheless, Aaron recognised that this rule would have to be broken in certain situations and he presented three such occasions (see Ex. 24).<sup>63</sup> In each

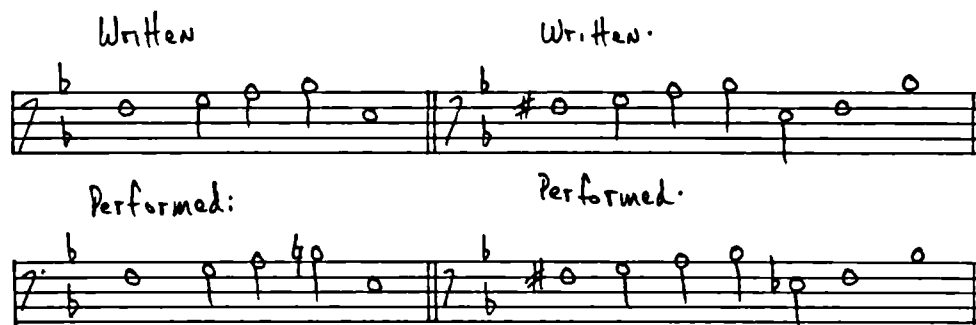
## Ex.24. Unavoidable tritones.



case, the singer is forced to choose the lesser of two evils--to sing either the tritone or the semidiapente. He concludes that the smaller error is to sing the semidiapente and, therefore, the Bs (marked with asterisks) should not be sung as fas, that is, as B<sup>b</sup>s. And even Zarlino had to admit that the composer could occasionally use the semidiapente melodically when it was suitable to the meaning of the text.<sup>64</sup>

Almost one hundred years later, Praetorius, reproducing the same example as that given by Aaron (see Ex. 24a), furnished two interpretations of this ambiguous passage (see Ex. 25).<sup>65</sup> If the melodic line rose from F to B<sup>b</sup> and then descended to E, the B<sup>b</sup> would have to be altered to B<sup>h</sup> (as Aaron had suggested), but, if F<sup>#</sup> was marked, the melodic tritone would no longer exist and the ultimate note in the leap from B<sup>b</sup> to E would have to be lowered to E<sup>b</sup>.

## Ex. 25. Ambiguous melodic lines.



Other theorists discussed additional exceptions to the prohibition against melodic dissonance. Tinctoris, for example, remarked that in order to avoid mi contra fa vertically, the composer sometimes had to use a tritone melodically (see Ex. 26).<sup>66</sup>

## Ex. 26. Melodic dissonance preferable to vertical dissonance.



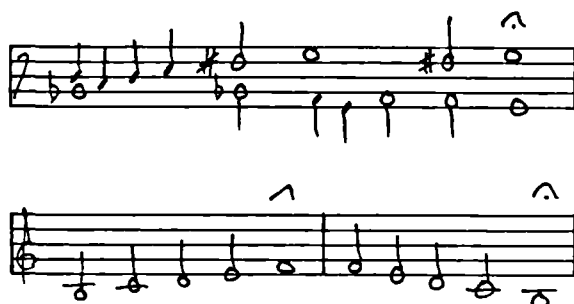
Moreover, Bermudo permitted the leap of a diminished fourth when it was prepared by a simulated cadence (see Ex. 27).<sup>67</sup> The cadence in Ex. 27 was said to be simulated because the cadence-note D, to which the altus would normally have progressed, was provided by the tenor, thereby allowing the altus to leap to F. Sancta Maria,

## Ex. 27. Diminished fourth in a simulated cadence.



on the other hand, prohibited the use of augmented and diminished fourths and fifths in leaps; but he did permit the augmented fifth in ascending stepwise progressions and the diminished fifth in either ascending or descending scalar motion (see Ex. 28).<sup>68</sup> Similarly, Glarean

## Ex. 28. Permissible augmented and diminished fifths.



disapproved of the major sixth as a leap because it was exceedingly difficult to sing.<sup>69</sup>

One particular convention, known throughout the sixteenth century, that dealt with a specific category of melodic dissonance, the tritone, was eventually codified by Praetorius in the early seventeenth century into the familiar phrase:

"...unicâ notulâ ascendente super<sup>1</sup> la,  
semper canendum esse fa, ..."<sup>70</sup>

But this convention, stated in a different form, had already been established by the time of Ornithoparchus (i.e., by 1517):

"Whensoever a Song ascends from Dsolre to Alamire by a fift, mediately or immediately, and further onely to a second [ascends], you must sing fa in bfa mi in every Tone [mode], till the song do againe touch Dsolre, whether it be marked or no."<sup>71</sup>

Although Ornithoparchus did not supply a music example to demonstrate this principle at work, his description fits the example in Praetorius' treatise perfectly (see Ex. 29a). The principle also applies to compositions in which the mode is in cantus mollis position:

"...whenever a song ascends no higher than b fa mi or E la mi in the soft b hexachord, it, should then always be sung as fa in these cases."<sup>72</sup>  
(See Ex. 29b).

Ex.29. The fa supra la convention.<sup>73</sup>

(a) Written	(b) Written

"But this Rule failes, when a song doth not  
straightwayes fall to F faut, ..."75

By this, the author refers to a situation in which the two notes of the tritone, in this case B and F, become so widely separated that the dissonance would not be heard anyway. In addition, Aaron contends that the melodic progression from D through A to B (the progression discussed by Ornithoparchus above) is frequently sung with B mi, especially when the line proceeds past B to C.<sup>76</sup>

\* \* \* \* \*

Several factors emerge from the preceding discussion which should help to further our understanding of how the addition of unnotated chromatic signs affected the level of dissonance in sixteenth-century vocal music. The incorporation of these unspecified alterations commonly arose from the desire to avoid certain types of vertical and melodic dissonance, but the theorists by no means advocated the avoidance of dissonance in all cases. In fact, some of them devoted more space to discussing the exceptions to the precepts prohibiting dissonant intervals than to presenting the precepts themselves. Nonharmonic relations were indeed accepted by theorists, who also permitted mi contra fa in numerous situations involving fourths, fifths and octaves. Even

the addition of the cadential subsemitone was not necessarily precluded by the vertical constraint of the other parts. In the past, scholars have not fully recognised the importance of these factors. Nevertheless, as the intabulations of Josquin's motets will demonstrate, the exceptions played as important a role in determining normal Renaissance practices as did the precepts themselves.



## CHAPTER V

### THE INTABULATORS' INTERPRETATIONS OF PITCH

#### CONTENT IN JOSQUIN'S MOTETS

The purpose of this chapter is to document the various manners in which the pitch content of Josquin's motets was interpreted in the sixteenth century. Evidence that divergent approaches were taken by Renaissance musicians was provided by the Flemish singer Ghiselin Danckerts (c. 1510 - after 1565) who, in the by now famous dispute between two singers in the Roman church of S. Lorenzo in Damaso, demonstrated that more than one solution to passages containing ambiguous pitch content was feasible.<sup>1</sup> Since, as this dispute aptly reveals, even the singers in one chapel could not agree on which course to follow, the contrasting interpretations encountered in the intabulations of Josquin's motets should be no surprise. The flexibility of the theoretical framework within which Renaissance musicians operated made this diversity inevitable.

But were Renaissance instrumentalists actually aware of the theoretical precepts of their own time, and if they were, did they understand how to apply these precepts in the vocal works they intabulated? That many instrumentalists understood modal theory and

solmization is hardly to be doubted. Biographical information confirms that a number of lutenists were regularly employed as singers or played other instruments in addition to the lute. The renowned lutenist Francesco da Milano was also a viol-player and may have been the organist at the Duomo of Milan around 1530.<sup>2</sup> Jean Matelart, lutenist, was appointed c. 1565 as the maestro di capella at S. Lorenzo in Damaso,<sup>3</sup> and during the 1540s the vihuelist Luis de Narvaez taught singing to the children in the chapel of Phillip II of Spain.<sup>4</sup> Similarly, a number of of the lutenists at the court of Mantua in the late fifteenth and early sixteenth centuries were also employed as singers.<sup>5</sup>

In addition, numerous sixteenth-century instruction-books for student instrumentalists teach and stress the importance of acquiring a knowledge of modal theory, solmization and mensural notation. The instructions on intabulating by Gerle, Bermudo, Panhormitano, Galilei and Le Roy listed in Chapter II of this dissertation are cases in point, and many other books disclose the fact that a knowledge of solmization was as important to the instrumentalist as it was to the singer. Sancta Maria maintained that keyboard players should understand the solfa (solmization) for each voice of a fantasia, singing it alone.<sup>6</sup> And Diego Pisador expected the vihuelist to acquire this skill as well. In his Libro de Musica (Salamanca, 1552), Pisador

intabulated one of the voice parts in each of twelve fantasias in red ciphers so that the vihuelist, with the aid of solmization syllables placed beneath each coloured cipher, could sing the part.<sup>7</sup> Moreover, certain books, for example those by Milan, Fuenllana, Sancta Maria, Virdung and Judenkunig, present the tuning of the lute through solmization syllables.<sup>8</sup> In fact, this method of denoting the lute's tuning remained common until at least the 1620s.<sup>9</sup> Still other books, such as those by Milan, Fuenllana and Adrianssen, discuss the modes in relation to the lute.<sup>10</sup> Both Milan and Fuenllana, by including the modal designation for various pieces in their collections, enable the vihuelist to observe the 'natural and accidental' cadences that may be formed in each mode.<sup>11</sup>

In light of the evidence cited above, it is impossible to maintain that no instrumentalist was aware of solmization and other aspects of contemporary theoretical teaching.<sup>12</sup> Adrian Le Roy, editor of both vocal sources and their intabulations, was undoubtedly capable of applying theoretical precepts during the intabulation process.<sup>13</sup> And certainly Francisco Correa de Arauxo admired Antonio de Cabezón's ability to interpret those passages in Gombert's works in which the punto intenso contra remisso occurred.<sup>14</sup> Furthermore, it has already been noted that instrumentalists adopted the singer's linear approach when intabulating vocal music.<sup>15</sup> Thus, the evidence tends to favour the conclusion that

instrumentalists and singers did indeed work within one and the same theoretical framework. After all, lutenists frequently accompanied singers and surely both parties must have reached agreement on the interpretation of the pitch content.<sup>16</sup>

The ensuing study, then, will discuss pitch content in the printed intabulations of Josquin's motets. Since there is no way of determining which reading(s), vocal or instrumental, Josquin might have endorsed, no study can document Josquin's own practices. What will emerge, however, is an understanding of how performers during the fifty or so years after his death interpreted the vocal sources of his motets.

#### Treatment of Cadences

The subsemitone at Primary, Secondary and Transitory Cadences.

The intabulations provide ample opportunity to view the use of the subsemitone at primary, secondary and transitory cadences in five modal groups:

Dorian

Dorian cantus mollis

Memor esto

Ave Maria...benedicta tu  
Ecce, tu pulchra es  
In exitu Israel de Aegypto  
Pater noster  
Praeter rerum  
Qui habitat

	Salve regina Tribulatio et angustia
Phrygian	Miserere mei
Lydian <u>cantus mollis</u>	Absalon, fili mi In principio erat verbum Inviolata Stabat Mater
Mixolydian	Benedicta es

For each of these modal groups, the occurrence of sostenido, remisso and Phrygian cadences has been summarised in the following chart:

Ex.1. Sostenido, remisso and Phrygian cadences in the motet intabulations

[S = sostenido, R = remisso, P = Phrygian]

Dorian			
Primary	D	60%S 40%R	A 50%S 35%R 15%P
Secondary	F	100%S	E 100%P
Transitory	C	100%S	G 100%R

Dorian <u>cantus mollis</u>			
Primary	G	89%S 11%R	D 48%S 26%R 26%P
Secondary	B <sup>b</sup>	100%S	A 100%P
Transitory	F	100%S	C 86%S 14%R

Phrygian			
Primary	E	100%P	A 63%S 37%R
Secondary	C	100%S	G 100%R
Transitory	D	80%S 20%R	

Lydian <u>cantus mollis</u>			
Primary	F	100%S	C 100%S
Secondary	A	8%S 92%P	
Transitory	G	80%S 20%R	D 90%S 10%R

Mixolydian			
Primary	G	100%S	D 100%S
Secondary	C	100%S	
Transitory	-		-

Clearly, many theorists overstate their case when they maintain that all perfect intervals must be approached by the closest imperfect interval. Perhaps a more realistic codification of the practices current in the mid-sixteenth century occurs in Sancta Maria's classification of cadences as either sostenido or remisso. But even here the instrumentalists diverge quite markedly from Sancta Maria's lucid exposition of the cadential subsemitone.<sup>17</sup> To be fair, the theoretical discussions of these matters often represent simplified versions of the situations encountered by performing musicians. The theorists simply could not discuss every possible ramification of their precepts. Moreover, the exceptions to the rules that they do mention, illuminating as they are, do not tell us how common these exceptional cases actually were. The intabulations, then, when coupled with the theoretical

guidelines, provide the truest reflection of contemporary practices that we can hope to obtain. A closer examination of the cadential practices encountered in the intabulations will therefore elucidate Renaissance procedures further.

Under certain conditions, the intabulators incorporated the subsemitone almost invariably. Cadences involving suspension figures (see Ex. 2) were normally rendered sostenido regardless of whether the cadence was primary, secondary or transitory in function--the only exceptions being Phrygian cadences and those interpreted as Phrygian by the intabulators.<sup>18</sup> This affirms

Ex.2. Ecce, tu pulchra es, 59-60.

Cochlaeus' and Vanneus' contention that clausulae solmized re ut re and sol fa sol regularly included the subsemitone.<sup>19</sup> However, in eight of the more than two hundred cadences containing suspension figures, some of the intabulators omitted the subsemitone when it was precluded by another voice (see Ex. 3). A small minority of the instrumentalists, notably Simon Gintzler,

preferred to avoid incurring vertical dissonance in these cases.

Ex. 3. Pater noster, I 94.

Handwritten musical score for 'Pater noster' at measures 93 and 94. The score consists of six staves. The first staff has a treble clef and a key signature of one flat. The second staff has a soprano clef. The third staff has an alto clef. The fourth staff has a tenor clef. The fifth staff has a bass clef. The sixth staff has a bass clef. The lyrics are written below the staves. Measure 93 contains the lyrics 'ri - bus no -' and measure 94 contains 'de - stris, bus no - de - stris'. There are some handwritten annotations, including a '4' and a 'q' in measure 94.

A number of the intabulators omit the subsemitone at other cadence points as well. Surprisingly, Hans Newsidler occasionally interprets primary cadences, which one would normally expect to be approached by the subsemitone, as remisso (see Ex. 4).



Ex. 4. Memor esto, II 40-42, 143-45.

(a)

(b)

That certain primary cadences should be remisso is understandable, however, in two-part clausulae where, even though one of the voices contains stock cadential ornamentation, the other voice does not proceed to the cadence-note (see Ex. 5). Similarly, the remisso

Ex. 5. Memor esto, II 130-32.

interpretation of clausulae in which the subsemitone would have to be supplied by a voice not involved in the cadence is also readily comprehensible (see Ex.6).

Ex. 6. In exitu, II 31-33.

31 32 33

Os ha- bent, et non

Nun Os ha- bent,

[ho-] Mi- Nun

ho - Mi - Nun

But the reasons for omitting the subsemitone at primary cadences where no complications arise remain elusive. Nevertheless, whatever reasons a performer had for interpreting these primary cadences as remisso, his colleagues did not always agree. In Pater noster (II 19), for example, Francesco da Milano, Enriquez de Valderravano and Pierre de Tegni omit the subsemitone at this point whereas Simon Gintzler and Sebastian Ochsenkun prefer to specify a sostenido cadence (see Ex. 7). Analogously, Valentin Bakfark included

Ex. 7. Pater noster, II 18-19.

the subsemitone in the two-part clausula at mm. 98-99 of Qui habitat while his German counterparts, Hans Gerle and Sebastian Ochsenkun, chose to make this cadence remisso (see Ex. 8).

Ex. 8. Qui habitat, I 97-99.

Preclusion of the Subsemitone.

Usually, however, the diversity discussed above

arose from cadences in which the application of the subsemitone was precluded by an upper or a lower voice. For example, in cases such as those shown below, the incorporation of the subsemitone would produce dissonance between the parts (see Ex. 9). And although the instrumentalists differ in their interpretations of these

Ex. 9. (a) Salve regina, 1-3 (b) Pater noster, I 30-32.

(a)

1 2 3

Sa- Sa- ve, Sal- Sal-

(b)

30 31 32

-at re- gnum tu- um, [ve-] ni- at re- gnum tu- um, Ad- -at re- gnum tu- um,

particular passages, the intabulations are frequently consistent in their treatment of clausulae with precluded subsemitones. On numerous occasions, all of the intabulators specify the subsemitone regardless of the effect on the vertical sonority (see Ex. 10 for two such instances). But of course, even though this unanimity

Ex. 10. (a) *Inviolata*, I 56-58 (b) *Qui habitat*, I 103-05.

(a)

(b)

occurs repeatedly among the intabulations, individual instrumentalists do not always interpret this type of cadence uniformly. Sebastian Ochsenkun, for instance, incorporates the subsemitone at one primary cadence but not at another similar one (see Ex. 11).

Ex. 11. In exitu, II 49-50, III 18-19.

II 49 50 III 18 19

[o.] do- ra- bunt Be- ne-  
-xit, be- ne- d-  
o- do- ra- bunt Is- ra- el  
- do- ra- bunt - - Is- ra- el

One circumstance does exist, however, in which the intabulators regularly excluded the subsemitone. Cadential part — writing containing doubled subtones prevented most of the instrumentalists from creating sostenido cadences (see Ex. 12). Nevertheless, if the

Ex. 12. Salve regina, 23-25.

23 24 25

Vi- ta, sal-  
Vi- ta, dul- ce- do,  
-ta, vi- ta dul- ce- do, n-  
Vi- ta,

performer wished to include a subsemitone at one of these cadences, he could do one of two things--omit the restrictive voice or produce a punto intenso contra remisso. The first solution was favoured by Simon Gintzler and Albert da Rippe in Praeter rerum (see Ex. 13) and the second was adopted by Sebastian Ochsenkun in Stabat Mater and by Francesco da Milano in Pater noster (see Ex. 14).

Ex. 13. Praeter rerum, I 42-43.

Handwritten musical score for Ex. 13, Praeter rerum, I 42-43. The score consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#), with a measure number 42. The second staff has a bass clef and a measure number 43. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The lyrics are: -mi- (42), nem (43), [ho-] mi- nem, De- um ho-, -um ho-, -mi- nem. There are asterisks above the notes for 'De-' and '-um' in the fourth staff, with a note below the score stating '\* omitted'.

Ex. 14. (a) Stabat Mater, I 13-15 (b) Pater noster, 12-13.

(a)

Handwritten musical score for Ex. 14(a), Stabat Mater, I 13-15. The score consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#), with a measure number 13. The second staff has a bass clef and a measure number 14. The third staff has a treble clef and a measure number 15. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The lyrics are: -bat Fi- li- us Cu- jus a- [ma-] ter -bat Fi- li- us Cu-. There are asterisks above the notes for 'Fi-' and 'li-' in the second staff, and a note below the score stating '\* omitted'.

(b)

Handwritten musical score for a piece titled "Gloria". The score is written on multiple staves, with lyrics in Italian. The lyrics are: "ple - na, gra -", "ple - na, gra -", "ple - na, gra -", "ple - na, gra -", "ple - na, gra -". The score includes musical notation, including a key signature of one flat (Bb) and a time signature of 8/4. A bracketed section of the score is labeled "ornamentation added by Francesco".



Ex. 15. (a) Memor esto, I 63-64 (b) Salve regina, 37-38  
 (c) Benedicta es, I 4-5.

(a)

(b)

(c)

In these cadence figures, the chromaticism results from the subsemitone being applied to only the penultimate note of the clausula. The instrumentalists who rendered these types of passages chromatically include Hans Newsidler, Miguel de Fuenllana, Diego Pisador and Pierre Phalèse.<sup>22</sup> Other musicians, especially Francesco da Milano, Sebastian Ochsenkun and Antonio de Cabezón, introduced these same chromatic lines through the ornamentation that they added at cadence points (see Ex. 16).

- Ex. 16. (a) Pater noster, I 100-01, Ochsenkun  
 (b) Pater noster, I 114-15, Francesco da Milano  
 (c) Benedicta es, I 102-03, Antonio de Cabezón.

(a) Musical notation for Ex. 16(a) showing a chromatic cadence figure. The treble staff contains a melodic line with a sharp sign indicating chromaticism. The bass staff contains a harmonic line. The measures are numbered 100 and 101.

(b) Musical notation for Ex. 16(b) showing a chromatic cadence figure. The treble staff contains a melodic line with a sharp sign indicating chromaticism. The bass staff contains a harmonic line. The measures are numbered 114 and 115.

(c) Musical notation for Ex. 16(c) showing a chromatic cadence figure. The treble staff contains a melodic line with a sharp sign indicating chromaticism. The bass staff contains a harmonic line. The measures are numbered 102 and 103.

A striking chromatic progression occurs in Simon Gintzler's arrangement of Stabat Mater (see Ex. 17).

Ex. 17. Stabat Mater, I 65-67.

65 66 67

Pi - am Ma -

Pi - am

Dum pen -

nōn pos- set con- tri- sta- ri,

SG nōn pos- set con- tri- sta- ri,

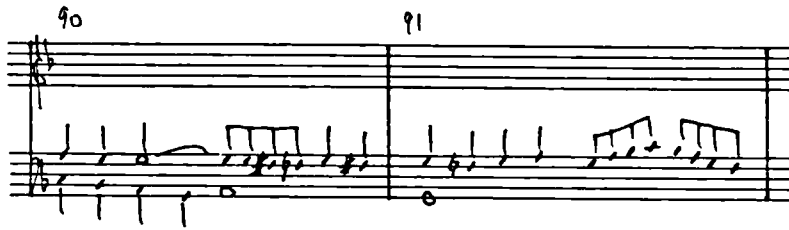
Gintzler, in following normal intabulation procedure, divides the tenor's longa into shorter note values, thereby providing the opportunity for the creation of a clausula sostenida on D. By using ornamentation as the vehicle for incorporating the subsemitone, Gintzler is able to approach the cadence-note from the closest imperfect interval. The German lutenist, Wolff Heckel, employs a similar procedure in his arrangement of Josquin's chanson Mille regretz (see Ex. 18).

Ex. 18. Mille regretz, 23-24.

23 24

Further examples of chromatic progressions at cadence points are found in the intabulations by Hans Gerle. Gerle occasionally embellishes clausulae with the following figure:

Ex. 19. Qui habitat, II 90-91.

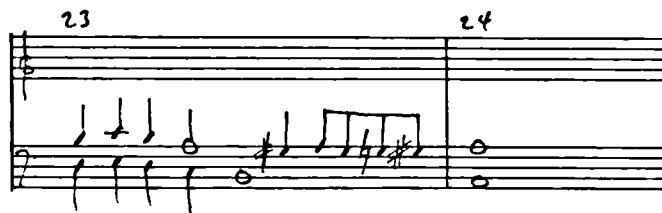


That this chromatic line is not a misprint for



can be established by the fact that he also uses the same chromatic figure earlier in Qui habitat (see I 78-79) and by the fact that other lutenists employed similar progressions. For example, Hans Newsidler, in his arrangement of Josquin's Mille regretz, ornamented one primary clausula with the figure:

Ex. 20. Mille regretz, 23.



# Creation of Sostenido Cadences Through Ornamentation

Certain intabulators even used ornamentation to introduce cadential subsemitones in places where the required notes did not exist in the vocal model. Both Sebastian Ochsenkun and Francesco da Milano exemplify this practice (see Ex. 21).

Ex. 21. (a) Qui habitat, II 16-17, Ochsenkun (b) Pater noster, I 118-19, Francesco da Milano.

(a)

16 17

ta- ber- na-

[ -lo ] tu-

-lo tu-

so. [ -lo ] tu-

B B

(b)

Handwritten musical score for a six-part setting, labeled (b). The score consists of two systems of staves. The first system has six staves, with the top staff containing a vocal line with notes and lyrics "MA-" and "16". The second system has six staves, with the top staff containing a vocal line with notes and lyrics "Nos a MA-". The bottom staff of the second system contains a figured bass line with notes and figures "-10" and "-16". The score is written in a historical style with various clefs and accidentals.

### Phrygian versus Sostenido Interpretations

A number of clausulae could be interpreted either as Phrygian or as sostenido cadences. In cases such as that shown in Ex. 22, the approach to the cadence-note D from the closest imperfect interval could be achieved in two ways--by raising the C or by lowering the E. Francesco Spinacino chose to incorporate the subsemitone whereas the editor of the vocal source, Motetti C (Venice, 1504) preferred to lower the E.

Ex. 22. Ave Maria, 24-25.

24 25

tu in mu-li-e-ri- bas,

Sp. NACINO = #

At other clausulae (see Ex. 23), the subsemitone was precluded and the adoption of the Phrygian form of the cadence enabled those performers who wished to avoid the tritone to approach the cadence-note from the closest imperfect interval without incurring dissonance.<sup>23</sup>

Ex. 23. In exitu, I 16-17.

16\* \* # 17

[bar-] ba-ro Fac-ro

Sp. NACINO = #

## Raised Thirds Above Cadence-Notes

The final category of cadential procedure that remains to be discussed concerns the raising of thirds above cadence-

notes. The intabulators exhibit a wide variety of practices in this regard which demonstrates that the theorists' statements on this matter were by no means universally applied.<sup>24</sup> The clausula shown in Ex. 24 typifies the diversity of approach. Four of the six instrumentalists raise the third and, interestingly,

Ex. 24. Pater noster, II 76-end.

Handwritten musical score for Ex. 24, "Pater noster", measures 76 to 78. The score is written on ten staves. The first six staves are vocal parts with lyrics: "-tis te - vi - de - a -" and "vi - de - a -". The last four staves are instrumental parts labeled Fdm, SG, EDU, PAT, SO, and ALC. The time signature is 7/8. The score shows various musical notations including notes, rests, and accidentals.



this produces chromaticism ( $B^b-B^{\sharp}$ ) in the intabulations by Francesco da Milano and Simon Gintzler. The division of the quinta vox's longa into shorter values enabled both lutenists to delay the incorporation of the  $B^{\sharp}$  until the very last moment.

The vocal sources of the five motets for which variants were collected never specify the raised third except for one occasion in the secunda pars of Inviolata. At the final cadence, sharp signs are notated in the manuscript Mod 9, thereby indicating that this cadence is to contain the raised third. Antonio de Cabezon is the sole intabulator to incorporate this raised third as both Hans Gerle and Sebastian Ochsenkun leave the note uninflected.

#### Noncidental Uses of the Semitone

##### 'Sol Fa Sol' Progressions Containing a Semitone

The intabulations tend to confirm statements made by theorists that progressions solmized 'la sol la', 'sol fa sol' and 're ut re' were regularly sung with a semitone.<sup>25</sup> Josquin's motets offer numerous opportunities for us to verify this assertion, and Ex. 25 presents a selection of the passages concerned. In

Ex. 25. (a) Pater noster, II 46-47 (b) Salve regina,  
62-63 & 69-70 (c) In principio, 27-28.

(a)

46 47 # \*

Sanc- ta Ma- ri-

-sus

Sanc- ta Ma- ri-

Sanc- ta Ma- ri-

-sus

(b)

62 63 \* b

-spi- ra- re,

[su-] spi- ra su- spi-

69 70 \* #

-tes et fleu-

[sal-] ve,

[men-] tes et fleu-

(c)

27 28 #

[in] pr.in- ci- pi- o a- pud De-

-rat in pr.in- ci- pi- o a-

this example, the inclusion of the semitone creates nonharmonic relations with the previous and following unaltered notes. Although these false relations did not preclude the incorporation of the semitone, the prohibition against mi contra fa did force Francesco da Milano to omit the semitone in at least one passage (compare the bassus and superius ornamental figures):

Ex. 26. Stabat Mater I 29, Francesco da Milano.



Of course, the consistent application of this semitone principle was not always the prime concern. Miguel de Fuenllana, for instance, treats certain figures differently on each repetition (see Ex. 27).

Ex. 27. Benedicta es, I 3-4 & 7-8, Miguel de Fuenllana



#### The subsemitone in Noncadential Passages

A number of the intabulators introduce the subsemitone in passages which do not lead to a cadence. The strong

pull to the structural foundations of the modes frequently led the instrumentalists to approach perfect intervals from the closest imperfect intervals even if the perfect intervals were not part of a clausula. Thus, the intabulations support Bermudo's claim that this practice applies beyond cadential situations.<sup>26</sup> The following passages are typical.

- Ex.28. (a) Benedicta es, I 39-40  
 (b) Inviolata, III 25-26  
 (c) Qui habitat, I 47-49.

(a)

The notation consists of two systems of staves. The first system has two staves with lyrics 'prae-' and 'cla-' under the first measure, and 'cla-' under the second measure. Above the first measure is the number '39' and above the second is '40 \*'. The second system has four staves. The first staff has lyrics '[Tu]' and 'prae-' under the first measure, and '# cla-' under the second measure. The second staff has '[prae-]' and 'cla.' under the first measure, and 'ra' under the second measure. The third staff has 'prae-' and 'cla-' under the first measure, and 'ra' and 'ma-' under the second measure. The fourth staff has 'Tu' and 'prae-' under the first measure, and 'cla-' and 'ra,' under the second measure.

(b)

25                      \* 26

-st, per. MAN. si.

si-

-MAN. si-

[si-]

[si-]

(c)

47 5                      \* 48                      49

Quo - vi - am ip - se li - be -

[um] Quo - vi - am ip -

Quo - vi - am ip - se

Quo - vi - am ip - se

### Treatment of Vertical Dissonance

#### Mi Against Fa

The intabulations provide numerous examples of passages in which mi contra fa was both eliminated and retained. The most common method of removing this dissonance was through the introduction of a flat and on

several occasions virtually all of the sources, both vocal and instrumental, were in complete agreement. In the prima pars of Pater noster, for instance, mi contra fa was eliminated in every source, except one vocal manuscript, in each of the following cases (see Ex. 29). Today, one might consider the simultaneous sounding of E

Ex. 29. Pater noster, I 41, 45 & 92.

The image displays three musical staves, each with a handwritten asterisk above it, representing different versions of the 'Pater noster' intabulation. Each staff consists of two systems of staves. The first system (top) typically shows a vocal line with Latin lyrics and an instrumental line. The second system (bottom) shows another vocal line with lyrics and an instrumental line. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are: Staff 41: 'at vo-lun-' (vocal) and 'lu-tas tu-' (instrumental); Staff 45: 'at vo-lun-' (vocal) and 'lu-tas tu-' (instrumental); Staff 92: 'de-bi-to-' (vocal) and 'de-bi-to-' (instrumental).

against B<sup>b</sup> in these examples to be an obvious application of the theorists' dictum prohibiting mi contra fa but such an approach, the most common in the intabulations, was not taken in other similar situations. In at least eighteen separate passages, mi against fa was retained in the intabulations and Ex. 30 presents four instances of this practice.

- Ex. 30. (a) Qui habitat, I 8-10 (b) Stabat Mater, I 50-52  
 (b) In exitu, I 134-35 (c) Benedicta es, I 83-85.

(a)

8 9 10 11

-ti, in pro- tec- Al- tis- si- fa mi, in -tat in ad- ju- to- ri- o Al-

(b)

50 51 52

ti poe- mas in- cly- ti, Na- ti, Quis est ho- la- Quis cly-

(c)

134 135 \*

u- bi est De- us e-

-ter

u- bi est De- us

fa

4m1

(d)

83 \* 84 \* 85

S

A

T

B

Sa

cu- jus e- ras fi- li- a, cu- jus

[cu-] jus e- ras fi- li- a,

[cu-] jus e- ras fi- li- a, cu- jus

b/b

#/b



Throughout these four examples, no consensus exists among the intabulators, and both the removal and the retention of the dissonance appears to have been within the sphere of normal practice. Bermudo, in fact, probably would have condoned the mi contra fa in parts (a) and (b) because in Qui habitat, the dissonance is prepared by the repeated B<sup>b</sup> and in Stabat Mater, the E proceeds directly to an octave on F. The momentary passing dissonance in In exitu was obviously inoffensive to one intabulator, the German lutenist Sebastian Ochsenkun, but the treatment of the vertical tritone between F and B in Benedicta es was complicated by melodic considerations. This last passage, which embodies the classic dilemma cited by Pietro Aaron,<sup>27</sup> contains both linear and vertical tritones, and the performer must decide which consideration, melodic or harmonic, should take precedence. Three of the intabulators give priority to the melodic consideration and eliminate only the linear tritone. The remaining five intabulators, however, regard both factors to be of equal importance. Each of the performers in this latter group remove the melodic tritone by raising the tenor's F for the cadence on G in m. 85, but the vertical tritone is eliminated in either of two ways: some lower the B, through the fa supra la convention, while others raise the F (m. 83) in preparation for the cadence. All of these solutions were independently adopted by more than one performer and represent standard Renaissance procedure.

## Nonharmonic Relations

The intabulations substantiate Zarlino's claims that "... it is not so vital to avoid nonharmonic relations [in compositions for many voices]..."<sup>28</sup> Moreover, the frequency with which the mi-fa clash occurs in the intabulations suggests that these clashes were an important part of the Renaissance 'sound ideal'. Repeatedly, these false relations reveal that the sixteenth-century musician must have regarded this type of dissonance as a normal part of the style. In each of the following examples, the dissonance occurs as a by-product of the linear thinking which both singers and instrumentalists applied to the performance of vocal music. Thus, the voice-parts are governed by their own inner logic and generate the types of nonharmonic relations that Renaissance musicians expected to incur:

"And [as a result of] the way singers have their ears trained-- to hear what is in an individual line--it [the diminished fourth] is employed in composition..."<sup>29</sup>

The nature of Josquin's part-writing is such that the mi and the fa are often separated in time by a minim or by a semibreve, thereby weakening the effect of the

dissonance (see Ex. 31).

Ex. 31. (a) In exitu, II 57-59 (b) Memor esto, I 44-46.

(a)

Handwritten musical score for Ex. 31(a) in G major, 4/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves have a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Above the first staff, the measure numbers 57, 58, and 59 are written. Above measure 58, there is a handwritten 'bmi' and an asterisk. Above measure 59, there is an asterisk. The lyrics are written below the staves: 'et non am- bu- la- non am- bu- la- bunt nec ha- bent, et non am- bu- la- -bent, et non am- bu- la-'. The notes are mostly half notes and quarter notes.

(b)

Handwritten musical score for Ex. 31(b) in G major, 4/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves have a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Above the first staff, the measure numbers 44, 45, and 46 are written. Above measure 45, there is a handwritten 'bmi' and an asterisk. Above measure 46, there is an asterisk. The lyrics are written below the staves: 'us- bfa que- qua- que, -que a- ge- bant us- que-'. The notes are mostly half notes and quarter notes.

But when the two notes are adjacent to one another, the clash becomes most striking (see Ex. 32).

Ex. 32. (a) Praeter rerum, I 61-62 (b) In exitu, I 67-68.

(a)

(b)

The relations exhibited in this last example are predictable by-products which emerge from the independent interactions of the voice-parts. The dissonance encountered in In exitu, for instance, results from an E fa, introduced to avoid mi contra fa between the tenor and the bassus, that clashes with the E mi of the altus.

Inevitably, these relations are found even in two-part writing where Zarlino expressly prohibits them<sup>30</sup> (see Ex. 33).

Ex. 33. Qui habitat, I 97-99.

Handwritten annotations in the score include: 97, 98, 99, b m1, bfa, #, and ab.

'Punto intenso contra remisso'

The simultaneous sounding of dissonant octaves is occasionally employed within the ornamentation that various instrumentalists add to the vocal model. This occurs in both cadential (see Ex. 34) and noncadential (see Ex. 35) passages, thus furthering the documentation of this sixteenth-century practice provided by Francisco Correa de Arauxo and Willi Apel.<sup>31</sup>

Ex.34. (a) Inviolata, I 20-21 (b) Benedicta es, I 64-65  
(c) Qui habitat, I 89-90.

Handwritten annotations in the score include: HG 20, 21, Edu (vihuela menor), and Edu (vihuela mayor).

(b)

Part 64 \* 65

So

AdC

(c)

HG 89 \* 90

Ex. 35. Qui habitat, I 41.

HG 41 \*



But when more than one solution to a problematic passage is feasible, the performers exhibit their individual predilections. In Pater noster, for instance (see Ex. 37), the stipulation of a flat to remove the melodic tritone in the sexta vox creates a nonharmonic relation with the E<sup>b</sup> introduced into the cadential ornamentation. Pierre de Teghi and Sebastian Ochsenkun choose to incur this false relation, a by-product of the sexta vox and the superius working independently of each other, whereas Francesco da Milano, Simon Gintzler and Enriquez de Valderravano prefer the opposite, that is, to incur the melodic tritone in order to avoid the nonharmonic relation.



Ex. 37. Pater noster, II 67-68.

Handwritten musical score for "Pater noster", measures 67-68. The score includes vocal parts (S, A, Q, T, Sa, B) and instrumental parts (FAM, SG, EdU, PRT, So, AdC). The vocal parts are in G major (one sharp) and 4/4 time. The instrumental parts are in G major and 4/4 time.

**Vocal Parts:**

- S:** 67 \* # 68  
vi - de - a - aus, ut cum e -
- A:**  
ut cum e -
- Q:**  
ut cum e - lec.
- T:**  
vi - de - a - mus,
- Sa:**  
vi - de - a - mus,
- B:**  
FAM vi - de - a - mus, ut cum e -

**Instrumental Parts:**

- FAM:** (First Alto Saxophone) - Accompaniment for the vocal parts.
- SG:** (Soprano Saxophone) - Accompaniment for the vocal parts.
- EdU:** (Euphonium) - Accompaniment for the vocal parts.
- PRT:** (Percussion) - Accompaniment for the vocal parts.
- So:** (Soprano) - Accompaniment for the vocal parts.
- AdC:** (Ad Libitum) - Accompaniment for the vocal parts.

Furthermore, the introduction of a flat to remove the tritone could, at times, create mi contra fa (see Ex. 38).

Ex. 38. In exitu, III 106-08.

Handwritten musical score for Ex. 38, 'In exitu', measures 106-108. The score is written on four staves. Measure 106 has lyrics 'Sae - cu - lo - rum' and 'A-'. Measure 107 has a sharp sign above the staff and lyrics 'men, a-'. Measure 108 has lyrics 'men, a-'. The notation includes various accidentals and clefs.

In this passage, the intabulator, Sebastian Ochsenkun was obviously more concerned with eliminating the linear dissonance than he was with avoiding mi against fa.

#### The 'Fa Supra La' Convention

The intabulators frequently applied the 'fa supra la' convention to Josquin's motets even when the melodic tritone itself, the reason for the convention, was not present. Repeatedly, the progressions A-B-A and D-E-D were rendered with flats (see Ex. 39).

Ex. 39. (a) Memor esto, I 112-13 (b) Ave Maria, 33-35

(a)

112 113 \*

-ae, -ae, lo-co pe-re-gri-

lo-co

(b)

33 34 \* 35

ctus fru- ctus ven- tris tu- i, Je- ctus ven- tris tu- i, Je- sus Chri- de- ctus fru- ctus ven- tris tu- i, Je- sus Chri- stus Fi-

However, as with most of the other practices discussed in this dissertation, the instrumentalists treated certain passages in various ways. In fact, the 'fa supra la' convention was not applied by all the performers every time the opportunity arose and in Ex. 40, four of the six arrangers chose to retain the E  $\flat$  in the bassus.

Ex. 40. Pater noster, II 49-51

49 50\* 51

re- gi- nae- li,

Sanc- ta Ma- ri- a, re-

ri- a, re-

cae- li,

cae- li,

6/7

Sanc- ta Ma- ri- a, re-

Treatment of Repeated Material

The intabulations document the degree to which the various instrumentalists interpreted the pitch content of repeated material consistently. As one would expect, no uniform practice exists. For example, certain instrumentalists treated a mimetic passage in Qui habitat as a fuga whereas at least one other performer treated it as an imitazione<sup>32</sup> (see Ex. 41). A similar diversity of approach

Ex. 41. Qui habitat, I 32-37.

32 33 34\* 35 36\* 37

tu, et re- fu- gi- um me- um, re-

[es] tu, et re- fu- gi- um me- um, re-

tu, et re- fu- gi- um me- um, re-

tu, et re- fu- gi- um me- um, re-

tu, et re- fu- gi- um me- um, re-

tu, et re- fu- gi- um me- um, re-

exists in the intabulations of Pater noster. The section of the motet shown in Ex. 42 is stated four times in succession and the instrumentalists adopted several solutions to the pitch content of this passage. Four of them uniformly applied their solutions to each repetition but two performers, Francesco da Milano and Sebastian Ochsenkun, vary their interpretations of this passage on its successive restatements (see Ex. 42).

Ex. 42. Pater noster, II 46-49.

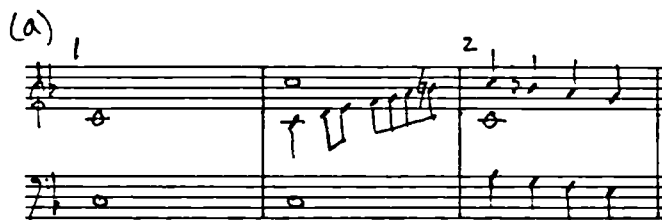
1 - 4	Gintzler	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>
	Teghi	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>
	Valderravano	e <sup>4</sup>	f <sup>#</sup>	e <sup>4</sup>	f <sup>4</sup>	e <sup>b</sup>
	Cabezon	e <sup>4</sup>	f <sup>#</sup>	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>
Francesco 1		e <sup>4</sup>	f <sup>#</sup>	e <sup>b</sup>	f <sup>4</sup>	e <sup>4</sup>
2, 3 & 4		e <sup>4</sup>	f <sup>4</sup>	e <sup>4</sup>	f <sup>4</sup>	e <sup>4</sup>
(Francesco omits the last 'e' on the 2nd statement)						
Ochsenkun 1 & 2		e <sup>4</sup>	f <sup>4</sup>	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>
3 & 4		e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>	f <sup>4</sup>	e <sup>b</sup>

These examples demonstrate that the consistent application of the precepts and conventions discussed in Chapter IV was not of primary concern to all the instrumentalists.

#### Treatment of Ascending and Descending Lines

The practice of raising certain pitches in ascent and lowering them in descent is occasionally encountered in the intabulations. This occurs within the ornamentation added to the model (see Ex.43) and in undecorated sections (see Ex.44). However, this procedure was by no means universally adopted because these pitches were also raised in descent (see Ex. 45).

- Ex. 43. (a) Stabat Mater, I 1-2, Francesco da Milano  
 (b) Pater noster, I 4, Sebastian Ochsenkun



Ex. 44. Stabat Mater, II 56.

56

[ -tem.]

pla- gas

[ -tem.]

gas re-

[ -tem.]

Ex. 45. (a) Pater noster, I 4, Francesco de Milano  
 (b) Stabat Mater, I 74-75.

(a)

4

[ -tem.]

pla- gas

[ -tem.]

gas re-

[ -tem.]

(b)

74 75

Pro pec- ca- tis

-o? Pro pec- ca-

[Fi-]

-o? Pro pec- ca- tis Su-

-o? Pro pec- ca-

\* \* \* \* \*

The preceding study demonstrates that the instrumentalists exercised as much flexibility in applying theoretical precepts and conventions as the theorists exercised in discussing them. Individual predilection played an important role in determining specific procedures, especially in ambiguous passages where more than one solution was within the bounds of normal sixteenth-century practice. Both the theoretical sources and the intabulations confirm that the parameters of sixteenth-century style, particularly with regard to dissonance treatment, were broad. Consequently, the subsemitone was not precluded by upper or lower voice-parts and the removal of mi contra fa, nonharmonic relations and melodic tritones depended on the level of dissonance that each musician desired in his arrangement. Since neither the precepts nor the conventions discussed in this dissertation were immutable during the Renaissance, perhaps our modern view of these matters should reflect this fact.



## CHAPTER VI

### ABSALON, FILI MI

In the previous two chapters, the theoretical framework surrounding the incorporation of chromatic signs has been established and the various manners in which sixteenth-century performers applied theoretical precepts and conventions in Josquin's motets has been documented. This final chapter, through an examination of pitch content and modal procedure in one of Josquin's most problematic motets, Absalon, fili mi, will demonstrate that the comparative study of all the extant sources of a work is indeed useful for increasing our understanding of individual compositions.

\* \* \* \* \*

Four sources of Absalon, fili mi survive: British Library, Royal 8 G vii, ff.56<sup>v</sup>-58; Selectissimae necnon familiarissimae cantiones (Augsburg, 1540<sup>7</sup>), No.24; Sebastian Ochsenkun, Tabulaturbuch auff die Lauten (Heidelberg, 1558<sub>5</sub>), No. 14, f. 30; and Tertia pars magni operis musici (Nurnberg, 1559<sup>2</sup>), No. 10.<sup>1</sup> Of these sources, the 1540 and 1559 editions of Absalon are virtually identical, differing in that 1559<sup>2</sup> contains a more accurate text-underlay<sup>2</sup> and a correction to the clef which was misplaced in the final stave of the tenor part of 1540<sup>7</sup>. The later edition also clarifies

whether the  $E^b$  at the beginning of this stave was intended to be part of a new signature or a preplaced sign (Ex. 1).

Ex. 1. Tenor, 1540<sup>7</sup> and 1559<sup>2</sup>.



No change in signature occurs in 1559<sup>2</sup> at this point and the desired alteration in pitch is effected by flat signs placed before those Es which require them. Presumably, the  $E^b$  in 1540<sup>7</sup> was never intended to be part of a new signature but was positioned at the beginning of the stave in order to warn the singer of an approaching fa on E. Additional evidence in support of this supposition is that if the  $E^b$  actually indicated a new signature, then the inclusion of the flat sign before the final E of the stave would have been redundant. In fact, of the three Es occurring in this stave, the only two that should bear flat signs, at least according to Royal 8, 1559<sup>2</sup> and Ochsenkun's intabulation, are the first and third: this demonstrates the localised nature of these signs.

The most striking differences between the printed editions<sup>3</sup> of Absalon and the British Library manuscript version are a pitch level a ninth lower in Royal 8<sup>4</sup> and the utilisation of differing signatures in this manuscript, which causes the apparent lack of the

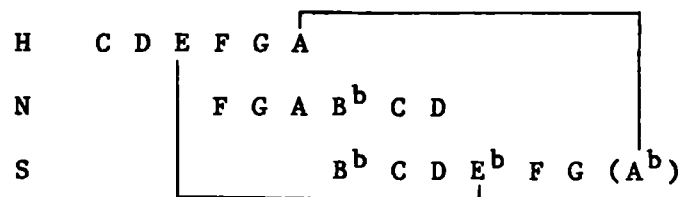
requisite chromatic signs in the discantus and altus. The interpretation of differing signatures is a ubiquitous issue and has been the subject of numerous theories and debates.<sup>5</sup> However, with Absalon, owing to the nature of the surviving sources, the implications of the signatures in Royal 8 can be realised with a degree of precision that is probably not possible for many other works. But before considering this problematic reading, let us examine 1540<sup>7</sup> in order to ascertain the manner in which the work unfolds in a version that specifies the pitch content unambiguously.

The piece begins with a fuga, each voice repeating the others' solmization syllables. In this way, the voices outline and establish the species of fourths and fifths characteristic of the Lydian mode in cantus mollis position:

Discantus	ut to fa	Hard hexachord on C
Contratenor	ut to fa	Natural hexachord on F
Tenor	ut to fa	Hard hexachord on C
Bassus	ut to fa	Natural hexachord on F

Josquin pairs the voices hexachordally, discantus/tenor and contratenor/bassus, and this coupling is retained in each subsequent fuga.<sup>6</sup> The signature of one flat

associated with this mode indicates the transposition of the hexachord system from hexachords built on G, C and F to those built on C, F and B<sup>b</sup>.<sup>7</sup> Inherent in this transposed system are two areas of oscillation--one, E/E<sup>b</sup>, resulting from the Emi-Efa relationship between the hard and soft hexachords and the other, A/A<sup>b</sup>, from the semitone extension to the soft hexachord created by the application of the fa supra la convention:



Thus E<sup>b</sup> becomes an implicit part of cantus mollis Lydian and A<sup>b</sup> an extension to the outer boundaries of the hexachord order. Within this mode, then, one would expect to encounter E<sup>b</sup>s and the appearance of A<sup>b</sup>s, while extending the system to its natural limits, would not be inconceivable.<sup>8</sup> Indeed, a quick check of the chromatic signs occurring in this version of Absalon reveals that E<sup>b</sup>s and A<sup>b</sup>s are the only ones designated. But how does the introduction of these signs affect modal procedure and how does Josquin use the oscillatory nature of the cantus mollis Lydian mode to create the hypotyposis figures<sup>9</sup> necessary for underlining the closing words of the text?

For most of the piece, the modal procedure follows normal practices. In fact, throughout Absalon the music remains anchored to the structural foundations

of the mode. The species of fourths and fifths are constantly being reiterated and all the cadences, with the exception of two transitory ones on G, are either on the principal cadence-notes F and C or on the secondary note A.<sup>10</sup> Only in the sections bearing the words non vivam ultra sed descendam in infernum plorans (mm. 52-68 and their repeat in mm. 69-85) does modal procedure become somewhat obscure.<sup>11</sup> In order to set these words appropriately, Josquin utilises the oscillatory nature of the hexachord order to prepare for the descent to inferno.

Interestingly enough, the introduction of the first specified chromatic sign, an E<sup>b</sup> (m. 52), coincides with the new text and discloses that side of the mode which tends in the flatward direction. In this case, the E<sup>b</sup> is essential for the avoidance of mi contra fa and is employed in an anaphora<sup>12</sup> in which the bassus, the dux voice, is paired with the contratenor, the comes voice.<sup>13</sup> Josquin uses the comes voice of this incomplete fuga to maintain an E<sup>b</sup> in the concentus while the tenor and bassus cadence on C (m. 56). Hence the reason for the appearance of an E<sup>b</sup> (m. 56) at a point where no vertical dissonance is in need of correction.

Directly following this E<sup>b</sup> is an A<sup>b</sup> in the contratenor at m. 53 (see Ex. 2). Two solmizations are possible for this note: a semitone extension to the soft hexachord

Ex. 2. 1540<sup>7</sup>, mm. 52-53.

The image shows a musical score for four staves, likely representing different vocal parts. The notation includes solmization syllables and rhythmic markings. The staves are organized into two measures, mm. 52 and 53.

**Staff 1 (Top):** Contains the syllables "NON" and "VI - VAM".

**Staff 2:** Contains the syllables "fi - li" and "tra, ul - [tra]".

**Staff 3:** Contains the syllables "[ul -]" and "tra, ul - [tra]".

**Staff 4 (Bottom):** Contains the syllables "NON", "VI -", and "VAM".

The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and accidentals (flats, naturals). The staves are connected by a brace on the left.

through the fa supra la convention or a mutation to a fictive hexachord on  $E^b$ . The contratenor phrase containing this  $A^b$  originates in m. 50 as the comes voice of an anaphora which overlaps with the dux voice of the anaphora just discussed. The phrase begins in the natural hexachord on F and the opening leap reiterates the fourth species of fifth, thus retaining a clear link with the mode. But in order to negotiate this  $A^b$ , the singer must at some point mutate to the soft hexachord (probably on the second G in m. 52), and the placement of a flat before the A ensures the singer's recognition of the fa supra la convention. The alternative solmization for this note requires the singer to mutate to a fictive hexachord on  $E^b$  but as mutation outside the transposed system can be avoided, the semitone extension to the soft hexachord is the preferable explanation.

The two overlapping anaphorae draw to a close with the comes voice of the second anaphora cadencing on C (m. 60), and it is at this point that the text sed descendam in infernum plorans first appears.<sup>14</sup> Josquin depicts the descent to inferno by employing the musical-rhetorical figures fuga and climax.<sup>15</sup> As in previous fugae, Josquin pairs the tenor with the discantus and the bassus with the contratenor. Each interlocked pair progresses downwards by means of a climax<sup>16</sup> in which melodic fragments are repeated on successively lower steps. For the tenor and the discantus, this repetition entails a mutation from the hard hexachord directly to the soft and for the bassus and contratenor, from the natural hexachord to a fictive one on E<sup>b</sup>. That Josquin intended a fictive hexachord to be invoked at this point is evident from the structural implications of fugae. In order for each voice to effect an exact duplication of the others' solmization syllables, a fictive hexachord on E<sup>b</sup> is necessary and it is no coincidence that in both 1540<sup>7</sup> and 1559<sup>2</sup> the employment of this fictive element corresponds with the text in infernum. The bassus A<sup>b</sup> in m. 66 is thus easily accommodated in theory and practice by this fictive solmization.

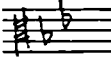
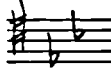
The result of combining this fuga with the descending climax is the creation of a chain of fifths--C, F, B<sup>b</sup>, E<sup>b</sup>, and A<sup>b</sup>.<sup>17</sup> Consequently, Josquin's imaginative setting of the text makes full use of the oscillatory nature of the hexachord system while allowing him to retain modal control. His unambiguous employment of the species of cantus mollis Lydian throughout this section and his adherence to the structural foundations of the mode demonstrate Josquin's mastery of the modal medium.

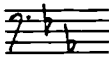
With this discussion of 1540<sup>7</sup> in mind, the question of pitch content in Royal 8 can now be approached on firmer ground. If one assumes that the primary purpose of music notation is to convey the text of a work to the performer, then more than one means of transmitting that information may be available. Such could be the case with 1540<sup>7</sup> and Royal 8 because, in essence, the only disparities between the two versions, other than the minor variants given below (see p. 172), involve questions of text-underlay, overall pitch-level, the transposition of the tritus mode to E<sup>b</sup> and the use of differing signatures to disclose the pitch content of the work. However, not all methods of presenting the text do so with the same degree of clarity. 1540<sup>7</sup> is relatively free from notational problems, which allows the structure of Absalon to be readily comprehensible; but unfortunately the same cannot be said of the version in Royal 8. On the surface, the differing




signatures create notational ambiguities which impede the assimilation of Absalon's pitch content; if the work is to be understood, the missing pieces of information must be supplied by the performer or editor.

Three signatures are present in Royal 8:<sup>18</sup>

B<sup>b</sup> and E<sup>b</sup>: Discantus  Contratenor 

E<sup>b</sup> and A<sup>b</sup>: Tenor 

E<sup>b</sup>, A<sup>b</sup> and D<sup>b</sup> (?E<sup>b</sup>): Bassus 

Among these, only the bassus signature is problematical and two questions surrounding this signature arise:

1. Does the D<sup>b</sup> apply to the upper octave?
2. Is the D<sup>b</sup> an error in which the scribe mistakenly copied D<sup>b</sup> instead of E<sup>b</sup>?

Neither of these questions can be answered conclusively by considering the Royal 8 version on its own. Fortunately, 1540<sup>7</sup> provides insights into these problems.

In order to address the first question, the observation must be borne in mind that even though signature

flats of this time could indicate a transposition of the hexachord system, they did not always govern their upper or lower octaves; if these pitches were required, the signature often carried an indication of this.<sup>19</sup> The D in m. 42, therefore, probably should not be interpreted as a D<sup>b</sup> but should remain a D<sup>♭</sup>. 1540<sup>7</sup> substantiates this supposition,<sup>20</sup> reminding us that in their implications early signatures bear only partial resemblance to their modern counterparts.

The answer to the second question is more speculative, and conflicting evidence within the source prohibits firm conclusions. If it is true that signatures indicate hexachord transposition, then the signature as it stands in Royal 8--E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>--prevents the singer from solmizing the D<sup>♭</sup> without mutating outside the transposed system:<sup>21</sup>

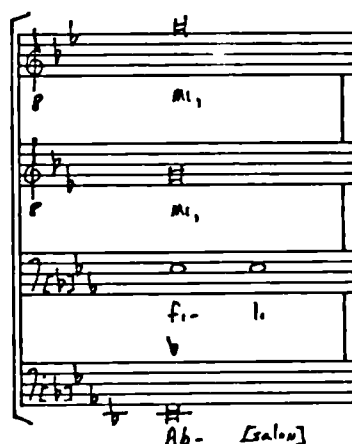
H	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	C
N			A <sup>b</sup>	B <sup>b</sup>	C	D <sup>b</sup> E <sup>b</sup> F
S				D <sup>b</sup>	E <sup>b</sup>	F G <sup>b</sup> A <sup>b</sup> B <sup>b</sup> (C <sup>b</sup> ) <sup>22</sup>

Changing the signature to E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup> transposes the system to hexachords that would not only allow for the solmization of D<sup>♭</sup> but would also restore the system to hexachords that correspond to the oscillatory nature of the bassus part--D<sup>♭</sup> / D<sup>b</sup>:

H	B <sup>b</sup>	C	D	E <sup>b</sup>	F	G	
N				E <sup>b</sup>	F	G	A <sup>b</sup> B <sup>b</sup> C
S						A <sup>b</sup> B <sup>b</sup> C	D <sup>b</sup> E <sup>b</sup> F (G <sup>b</sup> )

In addition to this, another reason for suggesting scribal error exists. When one assumes that the signature's E<sup>b</sup> does not apply to the lower octave, then neither the signature nor chromatic signs within the bassus part specify the low E<sup>b</sup>s which are so obviously necessary (see Ex. 3). That E<sup>b</sup>s are required in places such as the one shown in this example is verified by 1540<sup>7</sup>.

Ex. 3. Royal 8, m.6.



With the signature E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup> the status of the flat sign placed before the D in m. 52 would change from one of apparent redundancy to one that initiates the oscillation of the mode to the implicit D<sup>b</sup> (see Ex. 4).

But it is on this issue of superfluous chromatic signs that problems occur. Without a  $D^b$  in the signature,

Ex. 4. Royal 8, m. 52

the question arises of whether the chromatic sign, once introduced in m. 52, should apply to all subsequent  $D$ s in the bassus. This is certainly a possibility because stipulated  $D^b$ s in the tenor part at mm. 65 and 82 (the only places where  $D$ s appear in the bassus after m. 52) demand the presence of flats in the other voices (see Ex. 5). Further complications materialise, however, when one examines chromatic signs in the other

Ex. 5. Royal 8, mm. 65/82.

parts to determine if they behave in a similar manner. The tenor, for example, contains a flat sign before each D that requires one, which demonstrates the localised nature of these signs.<sup>23</sup> It seems unlikely that the scribe would use flat signs in this way in the tenor part and in quite another way in the bassus.

Hence a confused picture surrounding the accuracy of this signature emerges. But even without a precise understanding of the signature, the pitch content of the bassus part can be ascertained. By using 1540<sup>7</sup> as a point of reference the following can be stated with a fair degree of certainty:

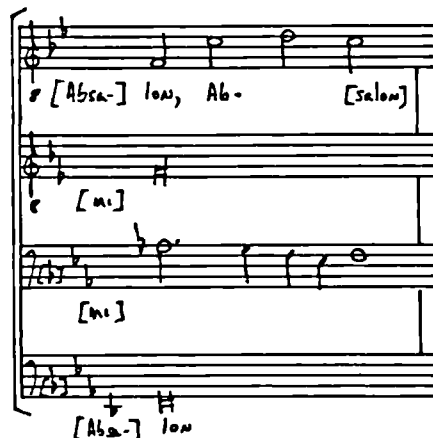
1. All the Es of the lower octave should bear flats.
2. The D in m. 42 should remain a natural.
3. All Ds appearing after the introduction of the flat sign in m.52 should be interpreted as D<sup>b</sup>s.

These clarifications do not require any emendations to the information contained in the bassus part of Royal 8 and reveal that the pitch content of the manuscript bassus is identical to that of 1540<sup>7</sup>.

In contrast to the bassus, the pitch content of the tenor part is remarkably well-defined. All pitch change not specified by the signature, with two exceptions, is designated by chromatic signs. Those Ds needing flats have the appropriate signs placed before

them<sup>24</sup> and the upper octave of the signature's A<sup>b</sup> is stipulated by a chromatic sign in at least one case, m. 34 (see Ex. 6). The As of mm. 29 (plus the A immediately

Ex. 6. Royal 8, m. 34.



following it in m. 30) and 43, however, lack the explicit indication of such a modification (see Ex. 7). But the A in m. 43 would normally have

Ex .7. Royal 8, mm. 28-30 and 43.

been sung as an A<sup>b</sup> through the application of the fa supra la convention and our point of reference, 1540<sup>7</sup>, corroborates this premise.

Similarly, internal evidence points to the interpretation of the A in m. 29 as  $\text{a}\text{w}\text{A}^{\flat}$ . Both the previous  $\text{A}^{\flat}$  in the bassus, designated by the signature, and the following  $\text{A}^{\flat}$  in the discantus, specified by a chromatic sign, create a concentus in which the most likely solution to the ambiguity of the passage is the editorial addition of a flat. External evidence from 1540<sup>7</sup> substantiates this conclusion. With these adjustments to the tenor part, the pitch content now equals that of 1540<sup>7</sup>.

If the pitch content of the contratenor and the discantus parts should also be equivalent to 1540<sup>7</sup>, then a large number of pitch alterations must be made. Chromatic signs are specified in each part the first time an  $\text{A}^{\flat}$  or a  $\text{D}^{\flat}$  is required with the exception of the discantus D in m. 65.<sup>25</sup> No other signs are stipulated in either part. The question of whether or not these flats govern the remainder of the As and Ds in the parts is, like the bassus  $\text{D}^{\flat}$  in m. 52, subject to debate. But  $\text{A}^{\flat}$ s and  $\text{D}^{\flat}$ s are called for in numerous places where no indications of these requirements appear (see, for instance, Ex. 8 below and Exs. 4, 5 and 7 above). For each of these examples, external evidence from 1540<sup>7</sup> supports the editorial pitch alteration. In fact, 1540<sup>7</sup> specifies  $\text{B}^{\flat}$ s and  $\text{E}^{\flat}$ s in all the places that  $\text{A}^{\flat}$ s and  $\text{D}^{\flat}$ s are absent in the contratenor and discantus of Royal 8 and if the pitch content of 1540<sup>7</sup> is transferred to Royal 8, the ambiguities of these two parts disappear.

Ex. 8. Royal 8, mm. 23, 26 and 33.

The image shows three measures of music from a manuscript, labeled 23, 26, and 33. Each measure contains three staves of music. The notation is complex, featuring various note values, rests, and chromatic signs (sharps, flats, and brackets). The first staff in each measure appears to be a vocal line, while the second and third staves are likely instrumental accompaniment. The notation includes various notes, rests, and chromatic signs (sharps, flats, and brackets).

The surviving vocal sources are, then, identical in pitch content.<sup>26</sup> They represent divergent methods of transmitting the text and illustrate the varying degrees of complexity with which vocal music was notated. However, now that the essential structure of the pitch content is no longer troublesome, the details of interpreting chromatic signs either specified or editorially added must be examined.

Ochsenkun's intabulation of Absalon, fili mi furnishes a precise view of how a contemporary performer interpreted a vocal source. But in order to make a meaningful comparison between this intabulation and its model, we must determine the source from which Ochsenkun worked. The number and nature of the surviving vocal sources for Absalon limit the stemma to two branches: Royal 8 comprising one branch and 1540<sup>7</sup>/1559<sup>2</sup> the other. Of these, the 1559<sup>2</sup> print appeared the year after



Ochsenkun's Tabulaturbuch was published and therefore can be immediately eliminated as the model. The British Library manuscript can also be dismissed as it would have been inaccessible to Ochsenkun during his entire life unless of course he travelled to England and came across the manuscript there.<sup>27</sup> But even if Ochsenkun never had the opportunity to see Royal 8 itself, the possibility can not be ruled out that sources identical to it may have circulated in northern Europe during the mid - sixteenth century. Additional grounds exist, however, for rejecting this version as the one employed by Ochsenkun.

The differences between Royal 8 and 1540<sup>7</sup> confirm the hypothesis that the Royal 8 version was probably unknown to Ochsenkun. Two melodic and two harmonic variants establish this premise. In mm. 24-25 of the discantus and in m. 45 of the contratenor, Ochsenkun follows the melodic structure of 1540<sup>7</sup> (see Ex. 9). The two harmonic variants involve pitches that are lowered in one vocal source but not the other. 1540<sup>7</sup> contains A<sup>b</sup>s in mm. 53 and 70 of the contratenor and an E<sup>b</sup> in m. 51 of the tenor all of which are present in the intabulation (see Ex. 9).<sup>28</sup>

Ex.9. Variants in the sources.

The image displays three staves of musical notation, each representing a different source. The first staff is labeled 'Royal 8' and includes measure numbers 'mm 24-25', 'm 45', 'mm 53+70', and 'm 51'. The second staff is labeled '1540' and shows the corresponding notation for the same measures. The third staff is labeled 'Ochsenkun' and shows the notation for the same measures. The notation includes various musical symbols such as notes, rests, and bar lines, illustrating the differences between the sources.

Therefore, it can be stated confidently that Ochsenkun prepared his transcription either from a copy of this print or from a source very similar to it.

A number of discrepancies between Ochsenkun's arrangement and the 1540 print, however, suggest that another source almost identical to 1540<sup>7</sup> once existed. The following variants occur in passages that contain no ornamentation in the voices concerned:

Ex. 10. Variants in Ochsenkun.

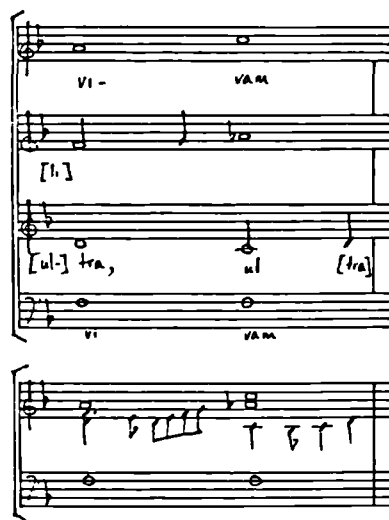


These variants are minor and although they might justify the belief in a lost source, their existence does not invalidate 1540<sup>7</sup> as Ochsenkun's model. The similarities between the intabulation and 1540<sup>7</sup>, the geographic proximity of their origins, and the fact that the 1540<sup>7</sup> version remained current in Germany after the publication of Ochsenkun's Tabulaturbuch, establish the filial relationship between the sources.

In transcribing Absalon, Ochsenkun incorporated all of the chromatic signs specified in his model, thereby furnishing a meticulous view of the localised nature of these signs. In fact, his intabulation provides further

documentation of how vocal lines following their own inner logic produce nonharmonic relations. Example 11 contains a striking situation in which the discantus employs an  $A^{\flat}$  that is immediately followed by an  $A^{\flat}$  in the contratenor. Each part proceeds unhampered by the other,<sup>29</sup> the resultant clash being retained by Ochsenkun. Occasionally, ornamentation becomes a vehicle for the creation of dissonant relationships where none occur naturally in the model (see Ex. 12). The decoration added to the discantus in m. 22 includes a  $B^{\flat}$  which conflicts with the following  $B^{\flat}$  in the contratenor, and in m. 56 the forward direction of the subsemitone to  $F$  appears to be more important than maintaining unity with either the preceding or the following  $E^{\flat}$ .

Ex. 11. 1540<sup>7</sup> and Ochsenkun, m. 53.



Ex. 12. 1540<sup>7</sup> and Ochsenkun, mm. 22-23 and 56-58.

22-23                      56-58

[Ab] sa - lon      i. l.      nun      vi - nam      ul- [tra]

[Ab sa]      lon      nun      vi - nam      ul- [tra]

[i.] i. mi      Ab sa      nun      vi - nam      ul- [tra]

[mi]      [u] tra,      ul-      [tra]

A remarkable use of chromatic signs colours Ochsenkun's efforts to effect a smooth transition to m. 69 (where the repeat of mm. 52-68 begins) (see Ex. 13).

Ex. 13. 1540<sup>7</sup> and Ochsenkun, mm. 68-69.

[inter] nun,

[plo-] raus,      plo- [raus]

vi - nam      ul- [tra]

nun

He perceives the first half of m. 68 as belonging 'harmonically' to the preceding material and the second to that which follows. The ornamentation of the tenor's A-G includes the subsemitones for C ( $B\flat$ ) and G ( $F\sharp$ ), but in the second half of the measure Ochsenkun prepares the way for the bassus'  $E^b$  through a decoration of the contratenor's leap from C to G which contains  $B^b$ ,  $E^b$  and  $F\flat$ .<sup>30</sup>

In addition to clarifying dissonant relationships which modern ears might be tempted to remove editorially, and demonstrating how these can be created through embellishment, Ochsenkun supplies details of modal procedure at cadence points. Cadential articulation is reinforced by the introduction of the subsemitone at all points where the subsemitone does not occur naturally (except of course Phrygian cadences) and, as we have seen, at other points where the undecorated model prohibits its employment.<sup>31</sup> All cadences on C, then, are approached by  $B\flat$  and those on G by  $F\sharp$ . Repeatedly, the strong subsemitone pull to the epidiapente proved particularly attractive to Ochsenkun, and the embellishment of the opening fuga exemplifies this aspect of his modal procedure. The frequent oscillation between Bmi and Bfa created by the introduction of this subsemitone in cadential and noncadential passages pervades the intabulation.<sup>32</sup> Thus, the performer can articulate the infrastructure of the work by employing devices that were the common property of all

the musicians of the period, and this shows that the final shaping of the music in both harmonic and melodic content was indeed in the hands of the performer, not the composer.

## CONCLUSION

The preceding comparative study of the documents pertaining to the interpretation of pitch content in selected motets by Josquin Desprez has pointed to a number of significant conclusions.

Most importantly, it confirms that intabulations are indeed useful for determining sixteenth-century practices and that instrumentalists and singers worked within one and the same theoretical framework. Moreover, the thesis has provided evidence not of a single practice but of diverse practices that were dependent, to a large part, on the preference of the individual musician. It has documented the range of options open to the Renaissance performer and has demonstrated that a flexible attitude toward the interpretation of pitch content existed in the sixteenth century. In fact, dissonance, in the form of mi contra fa, nonharmonic relations and melodic tritones, was frequently produced by vocal lines following their own inner logic and was a characteristic feature of Josquin's motets.

The dissertation has exposed a number of lost vocal sources, and a more precise dating of the manuscript, Sev 1, has been proposed. Two performing traditions associated with the motet Inviolata have been disclosed, and the dissemination of one branch of the

stemma for Pater noster has now been documented beyond Italy and Spain. The confusion surrounding the pitch content and modal procedure of Absalon, fili mi, has been resolved, and the motet emerges as a modally coherent structure powerfully demonstrating the oscillatory tendencies of cantus mollis Lydian.



## NOTES

### Chapter I

1. See the discussion of terminology below.
2. See Ward Vihuela, pp.105-10; Brown Accidentals and Haar False, p.415.
3. See Bent Musica and Hughes.
4. See Allaire, pp. 26ff.
5. See Benthem and Noblitt Chromatic.
6. See Brown Accidentals and Brown Embellishment. Three other studies similarly restricted to one type of instrument are Apel Accidentien, which deals with keyboard tablatures, and Fox Accidentals and Honegger, which treat vihuela tablatures.
7. Praetorius SM III, 3, p. 31.
8. Le Roy Inst, f. 6<sup>r</sup>.
9. The nature of this semitone depended on fret placement and while it was possible to increase or decrease the semitone's size by moving the fret up or down the neck of the instrument, one and the same

fret sometimes had to supply both fa and mi. For example, the vihuelist Luis Milán used the fourth fret to supply E<sup>b</sup> and B<sup>4</sup> and the sixth fret to furnish F and C<sup>#</sup> (cited in Lindley, pp. 61-62).

## Chapter II

1. Le Roy Inst. f. 3<sup>v</sup>.
2. Gerle MT. Tr. in Pierce, p. 151.
3. Gerle TL. Tr. in Pierce, p. 145.
4. Bermudo Dec, IV, 72, f. 100<sup>v</sup>. Tr. in Stevenson, p. 57. Stevenson speculates that Bermudo may have been referring to the vihuelist Diego Pisador.
5. Le Roy Inst., f. 17<sup>r</sup>.
6. Ibid., f. 51<sup>r</sup>.
7. Bermudo Dec IV, 71, f. 99<sup>v</sup>. See Stevenson, p. 57.
8. Gerle MT., f. c<sup>r</sup>.
9. Ibid., f. c<sup>v</sup>.
10. Bermudo Dec IV, 31, f. 82<sup>v</sup>; Stevenson, p. 54.
11. Ibid. Compasete (tactus alla semibreve) is used for music employing the mensuration sign C and compas

largo (tactus alla breve) for the sign  $\text{C}$ . Tomas de Sancta Maria, Arte de taner fantasia (Valladolid, 1565), defined tactus as "...the measure of time ... or ... the lapse of time between one downstroke [in beating the tactus] and the next one, but it must be observed that more than one downstroke is not effected in each tactus, on which stroke the tactus is begun, so that each time there is a downstroke, a new tactus is begun." (tr. in Jacobs Notation, p. 5). See Jacobs Notation, pp. 3-15 for a fuller discussion of these terms.

12. See, for example, the intabulations of Benedicta es in the second volume of this dissertation.

13. Tr. in Jacobs Fuenllana, p. xcvi.

14. See Jacobs Notation, pp. 3-15.

15. Bermudo Dec II, 35, f. 29<sup>v</sup>; Stevenson, p. 43.

16. See Gerle MT. Tr. in Pierce, pp. 196 and 230.

17. Butler Fugue, p. 49.

18. English rhetoricians, such as Henry Peacham the Elder, described rhetorical ornaments as flowers (see The Garden of Eloquence, London, 1577, f. A3<sup>r</sup>) and George Puttenham maintained that the application of

these figures lifted the language from "... the ordinarie habite and manner of our dayly talke and writing..." to that which was more lofty in style (see The Arte of English Poesie, London, 1589, p. 132).

19. Gerle TL. Tr. in Pierce, p. 144.
  
20. Bermudo Dec IV, 43, ff. 84<sup>v</sup>-85. Tr. in Stevenson, p. 55.
  
21. Gerle MT. Tr. in Pierce, p. 178.
  
22. Other lutenists within the Josquin motet intabulations notate this proportion identically. See Benedicta es, tertia pars; In exitu Israel de Aegypto, tertia pars mm. 15-30, 38-67, 74-79 and 93-98; Memor esto, secunda pars mm. 64-75, 100-03 and 109-14; Praeter rerum seriem, secunda pars mm. 53-88 and Qui habitat, secunda pars mm. 1-25.
  
23. Gerle, whose methodology is identical to that of Le Roy, first produced intabulations in the early 1530s. See the bibliography for full citations of these volumes.
  
24. R. Dowland Var, p. 12/Besard TH, f. Xx4<sup>r</sup>.
  
25. Vaccaro, pp. 112-17.

26. Ibid., p. 114, Fig. 10.
27. Ibid., p. 115, Plate 9 and pp. 116-17.
28. Ibid., p. 76, Fig. 1, last system.
29. See the bibliography for full citations.
30. The ensuing pages contain editions of the four chansons derived from the instructions. The symbols placed above those notes carrying chromatic signs indicate what the original pitches of these notes were in the chanson collections. The sources consulted for this study are:  
Quand mon mary (Lasso). Sesieme livre de chansons à quatre & cinq parties. Paris: Le Roy and Ballard, 1573<sup>11</sup> edition.  
Si le bien au plus grand bien (Arcadelt).  
Quatorsieme livre de chansons à quatre & cinq parties. Paris: Le Roy and Ballard, 1564<sup>10</sup> and 1571<sup>1</sup> editions.  
Je l'ayme bien (Lasso). Dousieme livre de chansons a quatre & cinq parties. Paris: Le Roy and Ballard, 1559<sup>12</sup>, 1569<sup>15</sup> and 1572<sup>4</sup> editions.  
Un doux nennin (Lasso). Quinzieme livre de chanson à quatre & cinq & six parties. Paris: Le Roy and Ballard, 1571<sup>2</sup> edition.

31. No apparent reason for the inclusion of the sharp sign in the third case (m. 43 of Je l'ayme bien) has been found.
32. See Chapter V for a discussion of this matter.
33. See Quand mon mary, mm. 19, 36, 42, 44 and 45; Si le bien, mm. 11, 100 and 110; Je l'ayme bien, mm. 10, 29, 52 and 67; and Un doux nennin, mm. 51, 69, 76 and 97.
34. See Sandberger, Vol. 1, No. 11, m. 20.
35. See Seay Arcadelt, Vol. 9, No. 100, m. 5.
36. See Sandberger, Vol. 1, No. 21, m. 15.
37. Glarean Dod I, 8. Tr. in Miller Glarean, Vol. 1, p. 60.
38. For a discussion of this convention, see Chapter IV of this dissertation.
39. Neither of the unspecified flats are included in the collected works. See Seay Arcadelt, Vol. 9, No. 100, mm. 18 and 35.

### Chapter III

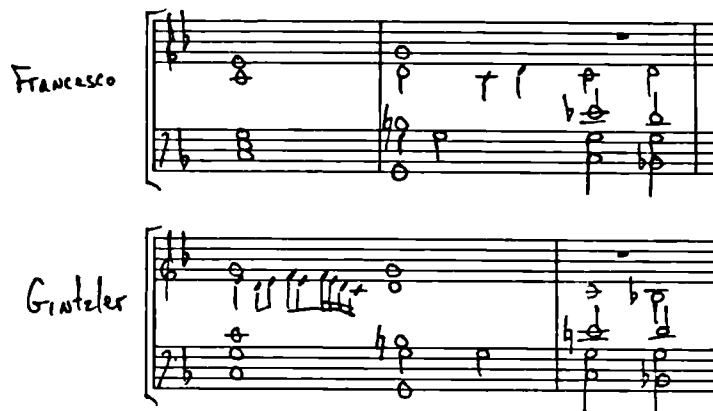
1. See, for example, the articles in Part IV of Fenlon MMEME (particularly the bibliography appended to Boorman) and Noblitt Textual.
2. The variants for the five motets are listed in Appendix I. Unfortunately, the lack of significant variants in Praeter rerum seriem prevents the identification of the vocal model in all cases and as a result, no discussion of this motet will be included in this chapter. The standard versions used for compiling the tables of variants are those in the collected works.
3. The significant variants in Pater noster are:

	prima pars	secunda pars
superius	mm. 83, 104	mm. 39-42, 61, 74
altus	mm. 48-49	mm. 19, 62
quinta vox	mm. 17-21, 24-25, 70-71, 104, 112-13	mm. 4, 16-22, 30-46, 48, 51, 54, 57
tenor	mm. 45-46	-
sexta vox	-	-
bassus	mm. 17-21, 26-27, 33, 36	-

4. The fact that the E<sup>b</sup> in m. 58 (prima pars) was not observed by Gintzler has been discounted. In



this passage, Gintzler altered the previous note to  $B^4$ , thereby making the  $E^b$  melodically unacceptable. His avoidance of the tritone reveals his conservative approach to these matters, especially in comparison to Francesco da Milano's interpretation of the same passage:



5. These variants in the quinta vox also eliminate from consideration those Spanish sources which, like the Valderravano tablature, contain only the secunda pars of the motet, that is, Sar 17, Sev 1 and Val 5.
6. Ochsenkun spent a number of years in the service of Count Palatine Ottheinrich at Neuburg and at Heidelberg. See The New Grove 13, p. 488.
7. The signature in the tenor primus does not actually vanish until m. 44, but since the pitch 'B' does not occur in this voice between mm. 39 and 44, it effectively stops at m. 39.

3. See mm. 40, 46, 48, 52 and 53.

9. Gerle omits the B in mm. 57 and 59 but for its other two appearances, mm. 44 and 46, he retains the signature's flat.

10. The significant variants in Inviolata are:

	prima pars	secunda pars	tertia pars
superius	mm. 15, 35-36, 54-55	mm. 41-42	mm. 27-28, 36-37
altus	mm. 31, 34, 44, 57, 59	mm. 16, 19	mm. 20, 21-22, 34
tenor primus/	-	-	-
secundus	-	-	-
bassus	-	mm. 12, 27	-

11. The significant variants in Stabat Mater are:

	prima pars	secunda pars
superius	mm. 4, 13, 24, 62	mm. 18, 73, 77, 81, 83, 84
altus	mm. 29, 49	mm. 10, 72, 73, 75, 84
tenor	-	-
superius secunda		
vox	-	mm. 73, 74, 79, 83, 86, 87
bassus	m. 49	mm. 73, 77, 79, 85

12. The significant variants in Benedicta es are:

	prima pars	secunda pars	tertia pars
superius	-	mm. 4, 7, 14, 27	-
quinta vox	-	-	-
altus	-	mm. 3, 14, 21	-
tenor	m. 66	-	-
bassus	mm. 41, 80	-	-
sexta vox	m. 6	-	-

13. Snow, p.24

14. Juan Bermudo, in 1555, states that Fuenllana was in the service of the Marquesa of Tarifa: "... a Fuenllana musico de la senora marquesa de taripha, ..." (Bermudo Dec II, 35, f. 29<sup>v</sup>). See Jacobs Fuenllana, pp. xix-xx for a discussion of the sparse details concerning Fuenllana's career.

#### Chapter IV

1. See, for example, IV, 48, f. 88<sup>r</sup>: "... viniendo a unisonos no la haremos cantando, o tanendo." and V, 32, f. 138<sup>v</sup>: "Pues como lo que ahora se tane, y canta en composicion ..."
2. I, 11, f. 27<sup>v</sup>: "... y lo que es incantable no se puede taner." (Tr. in Jacobs Ficta, p. 285).
3. Vanneus RMA III, 36, f. 90<sup>r</sup>. Tr. in Lowinsky Musica Nova, p. viii.
4. Tinctoris NPT 8. Tr. in Seay Tinctoris 1, p. 12.
5. Aaron Tosc A. Tr. in Bergquist, Vol. 3, pp. 16-17.
6. Ibid., p. 20.
7. See Bermudo Dec III, 24, f. 43<sup>v</sup> and Vicentino AM IV, 21, f. 82<sup>r</sup>.
8. Praetorius SM III, 3, p. 31. Tr. in Lockwood Sample, p. 168.
9. Ornithoparchus/Dowland MAM I, 5, p. 16.
10. Tinctoris NPT 8. Tr. in Seay Tinctoris 1, p. 12.

11. Gerle MT. Tr. in Pierce, p. 229.
12. Ornithoparchus/Dowland MAM IV, 5, p. 84.
13. Zarlino IH III, 53-54. Tr. in Marco and Palisca, pp. 141-53.
14. The rhetorical connotations of cadence placement await elucidation.
15. This information has been taken from Aaron Tosc, Dressler PMP, Pontio RM and Sancta Maria ATF.
16. Zarlino IH III, 53. Tr. in Marco and Palisca, pp. 144-45. Vanneus concurred. See the quote given above, p. 76.
17. Ugolino DMD 34. Tr. in Hughes, pp. 31 and 33.
18. Bermudo Dec IV, 48, f. 87<sup>v</sup>. Tr. in Jacobs Ficta, p. 280. Gaffurius (PM III, 3) states: "... when we approach a perfect consonance from an imperfect consonance, as at a final cadence or any other cadence, it is necessary to progress to the perfect interval by contrary motion of the closest imperfect consonance." (Tr. in Miller Gaffurius, p. 128), and Ornithoparchus/Dowland (MAM IV, 3, p. 80) comments: "Let alwaies the next perfect follow the imperfect

Concords, as a Unison after an imperfect third; a fift after a perfect; a fift after an imperfect sixt; an eight after a perfect, as Gafforus lib. 3. cap.3 declareth."

According to Bermudo, the subsemitone was even incorporated on instruments where its production was exceedingly difficult: "it is said that the celebrated Ludovico [a harpist] when he came to a cadence pinched the string, thus raising its pitch by a semitone and obtaining the needed sharp for the cadence; but enormous skill and practice are necessary to do this." (Bermudo Dec IV, 88, f. 110<sup>v</sup>. Tr. in Stevenson, p. 59).

19. Bermudo Dec IV, 48, f. 88<sup>v</sup>. Tr. in Jacobs Ficta, p. 281.
20. Praetorius SM III, 3, p. 31.
21. Sancta Maria ATF I, 24, f. 63<sup>v</sup>.
22. Ibid., ff. 67<sup>v</sup>-69<sup>v</sup>.
23. Ibid., I, 10, f. 25<sup>r</sup>. Tr. in Jacobs Ficta, p. 279.
24. Aaron Tosc A. Tr. in Bergquist, Vol.3, p. 15. In similar melodic lines, the lutenists, Melchiore de Barberiis, Diego Pisador and Sebastian Ochsenkun,

incorporated both B<sup>b</sup> and F<sup>#</sup>. See Salve regina, 69-70 & 78-79 and Qui habitat, II 121-22.


25. Tinctoris AC II, 34. Tr. in Seay Tinctoris 2, p. 131.
26. Bermudo Dec V, 32, ff. 138<sup>v</sup>-39<sup>r</sup>. Tr. in Jacobs Ficta, p. 283.
27. Tovar LMP III, 6. Cited in Stevenson, p. 34.
28. Finck PM. Tr. in Kirby, p. 101.
29. Bermudo Dec. V, 32, f. 139<sup>r</sup>. Tr. in Jacobs Ficta, p. 283.
30. It should be noted that the intabulations of Josquin's motets do not substantiate these claims.
31. Aaron Tosc II, 20. Tr. in Bergquist, pp. 33-34.
32. Ibid.
33. Bermudo Dec V, 20, f. 131<sup>r</sup>. Tr. in Jacobs Ficta, p. 283.
34. Sancta Maria ATF I, 26, f. 90<sup>r</sup>. Tr. in Jacobs Ficta, p. 280.

35. Gaffurius PM III, 13. Tr. in Miller Gaffurius,  
p. 146.
  
36. See CS III, p. 73. Cochlaeus (TM II, 10. Tr. in  
Miller Cochlaeus, p. 46) discusses clausulae where  
re ut re and sol fa sol are sung with a subsemitone,  
and Vanneus (RMA III, 36, f. 90<sup>r</sup>) concurs.
  
37. Zarlino IH III, 24. Tr. in Marco and Palisca,  
p. 47.
  
38. Ibid., III, 30. Tr. in Marco and Palisca, pp. 67-  
68.
  
39. Tinctoris AC II, 33. Tr. in Seay Tinctoris 2,  
p. 130.
  
40. Ibid.
  
41. Ornithoparchus/Dowland MAM IV, 4, pp. 80-81.
  
42. Ibid.
  
43. Bermudo Dec V, 32, f. 139<sup>r</sup>: "y como los cantores  
tengan hecho el oydo, oyendo lo en una boz: lo usan  
en composicion, ..." (Tr. in Jacobs Ficta, p. 284).
  
44. This and all those examples from Bermudo given below  
are found in the Dec V, 32 (Tr. in Jacobs Ficta,  
pp. 281 and 283-85).



45. In Ex. 15, the tenor's B<sup>4</sup> leaps to the E and the altus provides the C.
46. Aaron Tosc II, 17. Tr. in Bergquist Vol. 2, p. 29. Sancta Maria concurs. See Sancta Maria ATF I, 11, ff. 27<sup>r</sup>-28<sup>v</sup>. Tr. in Jacobs Ficta, pp. 285-86.
47. Coclico CM. Tr. in Seay Coclico, p. 22.
48. Bermudo Dec V, 32, f. 140<sup>r</sup>. Tr. in Jacobs Ficta, p. 281.
49. Correa FO, Advertencia 17. See Kastner MME 6, pp. 49-50.
50. Correa FO, f. 81<sup>v</sup>. Tr. in Jacobs Correa, p. 19, n. 84. The tense of the verbs has been changed in order to achieve uniformity in this sentence.
51. Cabezon, f. 142<sup>r</sup>. Trans. in Jacobs Ficta, p. 291, Ex. 5.
52. Montanos AM V ff. 21<sup>v</sup>-23<sup>r</sup>. Trans. in Jacobs Ficta, pp. 294-95, Ex. 18.
53. See Apel Punto.
54. Ibid., p. 178.

55. Zarlino IH III, 31. Tr. in Marco and Palisca, pp. 65-66
56. Ibid., p. 69.
57. The  $E^b$  in the secundus bassus is notated in a number of sources but no source specifies a flat for the altus E in m. 67 (see Appendix ). Furthermore, each of the three intabulators maintains the nonharmonic relations (see Vol. II). See Bentzen for further examples of these relations in Josquin's works.
58. Agricola MCD 8. Tr. in Howlett, p. 118.
59. Ornithoparchus/Dowland MAM I, 10, p. 25.
60. Ibid., I, 7, p. 20.
61. Zarlino IH III, 57. Tr. in Marco and Palisca, pp. 174-75.
62. Aaron Tosc A. Tr. in Berquist, Vol. 3, p. 12.
63. Ibid., pp. 14-15.
64. Zarlino IH III, 57. Tr. in Marco and Palisca, p. 173.
65. Praetorius SM III, 3, p. 31.

66. Tinctoris NPT 8. Tr. in Seay Tinctoris 1, p. 13. He maintained that while it was possible for a singer to use a tritone in a stepwise progression, the tritone leap was either difficult or impossible.
  
67. Bermudo Dec V, 32, f. 139<sup>r</sup>. Tr. in Jacobs Ficta, p. 284.
  
68. Sancta Maria ATF I, 11. Tr. in Jacobs Ficta, pp. 285-86.
  
69. Glarean Dod I, 8. Tr. in Miller Glarean, Vol.1, p. 60.
  
70. Praetorius SM III, 3, p. 31.
  
71. Ornithoparchus/Dowland MAM I, 5, p. 15.
  
72. Coclico CM. Tr. in Seay Coclico, p. 11.
  
73. Praetorius SM III, 3, p. 32.
  
74. Agricola MCD 4. Tr. in Howlett, p. 87: "But when a song ascends only a second above la and soon falls back to F fa ut, then one always sings fa on these notes [a second above la], unless one of these signs  which signify mi should be found beside them, particularly in figural song." Guilliaud RMP 5. Tr. in Allaire, p. 45: "Whenever a note exceeds the six degree-syllables by a second, this seventh note

must be called fa without making mutation into the next hexachord. This note must be sung flat (mollement) even in the absence of any flat sign (b) before or above it, unless the natural sign ( $\natural$ ), were to affect it."

75. Ornithoparchus/Dowland MAM I, 5, p. 15.

76. Aaron LM I, 8.

## Chapter V

1. See Lockwood Dispute.
2. Ness Francesco, p. 3.
3. The New Grove 11, p. 818.
4. Ward Vihuela, pp. 381-82.
5. Prizer Lutenists. See Amos for biographies of twenty-nine other such lutenists active in Germany during the sixteenth century.
6. Sancta Maria ATF I, 21, f. 57<sup>v</sup>: "... es cantar cada boz por si, entendiédola solfa de rayz."
7. Pisador LM, ff. 17<sup>r</sup>-24<sup>r</sup>.
8. Milán EM, Fuenllana OL, Sancta Maria ATF, Virdung MG and Judenkünig ASKU.
9. Board Lute Book, f. 1<sup>v</sup>. Robert Spencer believes that the chart may be in the hand of John Dowland (see the unpaginated commentary in his facs. ed. of the Board Lute Book).

10. Milán EM, preface; Fuenllana OL, preface; and  
Adrianssen NPM, preface.
  
11. Milán EM, ff. B1<sup>v</sup>-G2<sup>r</sup> and J1<sup>r</sup>-P5<sup>r</sup>; and  
Fuenllana OL, ff. 170<sup>r</sup>-172<sup>v</sup>.
  
12. The theorist Pietro Aaron even saw fit to consult  
the Italian lutenist Marco Dall'Aquila (c. 1480-  
after 1538) on a question of music theory. See  
The New Grove 5, p. 162.
  
13. See Chapter II of this dissertation for a discussion  
of these matters.
  
14. See Chapter IV of this dissertation for a discussion  
of dissonant octaves.
  
15. See Chapter II of this dissertation.
  
16. See Brown Instrumental for a listing of the printed  
books containing pieces for voice(s) and lute.
  
17. Compare Ex. 1 above with Ex. 3 in Chapter IV.
  
18. That is, primary cadences on D (Praeter rerum, I  
48 & 50; Tribulatio et angustia, 15, 22 & 55) and  
secondary cadences on A (Ave Maria, 58; Qui  
habitat, I 73, II 40; Tribulatio et angustia,  
20, 36 & 41) in cantus mollis Dorian.

19. See Chapter IV, note 36.
  
20. Tinctoris AC II, 34. Tr. in Seay Tinctoris 2, p. 131. The underlining is mine.
  
21. Interestingly, the passage in Benedicta es is repeated in mm. 8-9, 11-12 and 19-20. Miguel de Fuenllana, however, does not treat these sections consistently --he interprets the passage chromatically on only three of its appearances.
  
22. See Benedicta es, I 4-5, 8-9, 11-12 & 19-20; Memor esto, I 63-64 and Salve regina, 9, 14-15, 21-22 & 37-38.
  
23. Further examples of this practice occur in Praeter rerum, I 51-52; Qui habitat, II 69-70 & 73-74 and Tribulatio et angustia, 20-21.
  
24. See Chapter IV of this dissertation for a discussion of these statements.
  
25. Ibid.
  
26. Ibid.
  
27. See Chapter IV of this dissertation for a discussion of this dilemma.

28. Zarlino IH III, 31. Tr. in Marco and Palisca, p. 69.
  
29. Bermudo Dec V, 32, f. 139<sup>r</sup>. Tr. in Jacobs Ficta, p. 284.
  
30. See Chapter IV of this dissertation for a discussion of Zarlino's prohibition of these relations.
  
31. See Chapter IV of this dissertation.
  
32. On the difference between fuga and imitazione in the sixteenth century, see Haar Zarlino. I use the term fuga to designate the literal repetition of the solmization syllables of the thema by the other voices (see Sancta Maria ATF II, 33, f. 64<sup>r</sup>) and the term imitazione to refer to a structure in which this repetition is not exact. The rhetorical connotations of Renaissance fugae are discussed in Butler Fugue, pp. 49-62.



## Chapter VI

1. Throughout this chapter the vocal sources will be referred to as Royal 8, 1540<sup>7</sup> and 1559<sup>2</sup>.
2. This was made possible by clearly indicating textual repetition and by spreading the notes of each part over a greater number of staves hence allowing more room to place the text under the appropriate notes.
3. Since 1540<sup>7</sup> and 1559<sup>2</sup> are identical in pitch content, comparisons between the sources will be confined to Royal 8, 1540<sup>7</sup> and the Ochsenkun intabulation.
4. Reasons for the low pitch of Royal 8 have been suggested by Edward E. Lowinsky; this matter is not of central concern to this study. See Lowinsky Ascanio.
5. See Apel Partial; Apel Postscript; Lowinsky Function; Hoppin Partial; Lowinsky Conflicting; Hoppin Conflicting; Bent Musica; Hughes; and McGary. For a brief summary of the main views, see The New Grove 12, p. 805.
6. See mm. 10-16, 60-65 and 77-82. Short examples will be included within the main body of the text. Please refer to Vol. II for the lengthier passages.

7. For a discussion of signatures and their implications for hexachords, see Bent Musica and Hughes, pp. 46ff.
8. That  $E^b$  was regularly included in pieces in cantus mollis Lydian by at least the 1530s can be gleaned from vihuela instruction-books which designate the mode of each piece. See, for example, Fantasia 19 and Pavana 3 in Luis Milán's El Maestro, ed. Jacobs Milán, pp. 82-87 and 104-05.
9. Hypotyposis is the generic term used by musica poetica theorists to designate musical devices that function to illustrate words and ideas in a text. For the definition of this and other musical-rhetorical figures and for a more general introduction to the influence of rhetorical thought on music see Buelow; Palisca; and Unger.
10. Normal mid sixteenth-century procedure includes the employment of subsemitones at all cadence points and the use of  $E^b$  to correct mi contra fa. In practice, these two factors cause an increase in the number of oscillatory areas within the mode. This increase results in frequent mi-fa clashes between  $E^{\natural}/E^b$ ,  $B^{\natural}/B^b$  and if the transitory cadence-note G is present,  $F^{\sharp}/F^{\natural}$ . For unmistakable examples of these procedures, see the following mode V and VI

pieces in vihuela tablatures: Milán, El Maestro, Fantasia 19, ed. Jacobs Milán, pp. 82-87 and Fuenllana, Orphenica lyra, Fantasias 33-36 and Tiento in Tone VI, ed. Jacobs Fuenllana, pp. 526-40 and 983-84.

11. For an analysis of the latter parts of these sections in modern tonal terms, see Novack. However, since the necessary terminology and techniques for analysing sixteenth-century music were developed by the early 1600s, this author believes that contemporary and near contemporary tools yield a more accurate understanding of compositional processes.
12. Joachim Burmeister, in his Musica poetica (Rostock, 1606), p. 65, defined this term as imitation not carried through all the voices, that is, partial fuga. The term anaphora is used to identify the structural property of this section and that of mm. 46-53 because in these sections Josquin maintains the same voice-pairing as in the fugae--the principal difference between the two structures being that in the anaphorae only two voices take part in the mimetic texture.
13. See mm. 52-60.
14. See mm. 60-68.

15. Johannes Nucus in his Musices poeticae (Neisse, 1613), f. A4<sup>r</sup> identified Josquin as one of the new rhetorically expressive composers. Burmeister (Musica poetica, pp. 63-64) defines climax as the repetition of a melodic fragment at a different pitch. A discussion of Burmeister's figures and their application to Lasso's motet In me transierunt appears in Palisca.
16. In rhetoric, climax is a ladder form in which a repeated word links the preceding step to the following. See Sonnino, pp. 101-02. Josquin, too, links his steps as the last note of one fragment becomes the first of the next. See, for example, mm. 61-65 of the bassus.
17. The term modulation has been used to describe this and other similar procedures. See Lowinsky Re-examined, where Professor Lowinsky reviews his theories on modulatory techniques in sixteenth-century music. But the anachronistic discussion of Renaissance music can be misleading. See Benthem, in which Benthem discusses Lowinsky's theories on Josquin's Fortuna dun gran tempo and presents a fresh view of this piece. However, three more contemporary interpretations of pitch content in Fortuna exist that are yet again different from the Spinacino intabulation examined by both Benthem and

Lowinsky. See Berlin, Staatsbibliothek, MS 40026 (Leonhard Kleber tablature), ff. 20-21, ed. Warburton, pp. 95-96; and Basel, Universitätsbibliothek, MS F.VI.26(C) (Fundamentum for Oswald Holzach), ff. 7<sup>v</sup>-8<sup>v</sup> and MS F.IX.22 (Johannes Kotter tablature), ff. 18-19<sup>v</sup>, ed Marx, pp. 95-96 and 16-17.

18. The author presumes that the tenor and bassus signatures imply the inclusion of B<sup>b</sup>.
19. See, for example, Royal 8, ff. 2<sup>v</sup>, 6<sup>v</sup>, 23<sup>v</sup>, 49 and 54<sup>v</sup>.
20. As does the Ochsenkun intabulation.
21. The singer is forced outside the system in other subsemitone cadences as well. See mm. 20, 55 and 72 where A<sup>4</sup>s are required. The whole issue of mutation outside the system at subsemitone cadences may be a moot point because it may have been normal practice to supply subsemitones without mutation to the proper hexachord. See Chapter IV of this dissertation, note 36.
22. Hexachords built on these notes were discussed by John Hothby (c. 1410-87) in his Calliopea legale. See Seay Hothby.

23. See Smijers Werken, Supplement, pp. 22-25, mm. 51, 58, 65, 75, and 82. On the limited jurisdiction of chromatic signs, see Chapter IV of this dissertation.
24. See note 23.
25. Curiously, an erasure occurs before this note of what might have been a flat sign. A similar erasure is found before the contratenor D in m. 82 and if the scribe originally inserted flats in these places, the deletions may indicate the difficulty the scribe had in determining which flat signs were essential. But even without a stipulated flat in m. 65, the performer probably would have sung a D<sup>b</sup> as this note is approached by leap from an A<sup>(b)</sup>.
26. The question of recension lies outside the scope of this dissertation, but one aspect of the problem deserves comment. Internal evidence within 1540<sup>7</sup> points to the possibility that in this version the text is presented with a greater understanding of its content. The anaphora of mm. 16-26 in which the bassus is paired with the discantus in a partial fuga confirms this hypothesis. Only in the printed version is the fugal connection between the two voices fully realised, and for this reason 1540<sup>7</sup> may represent a more accurate reading of the text.

27. See the Census-Catalogue, Vol. 2, pp. 103-04 for a listing of the most important literature pertaining to this manuscript and for a summary of the views on its dating and provenance; also see Benfield.
  
28. He also employs the rhythmic variants of the printed version in m. 15 of the contratenor and m. 41 of the bassus, but in both these cases longer notes are divided into shorter values--a practice commonly employed by Ochsenkun and other lutenists when intabulating semibreves. See mm. 1, 4, 6, 8, etc., in the Absalon intabulation and the statement by Adrian Le Roy in his A Briefe and plaine Instruction, f. 4: "But in the other two instruments [lutes and virginals] their sound, which dependeth altogither by the touth of the fingers, cannot endure longer than a semibreve...which is the reason in consequence, that forceth us when we set in Tablature, to divide Maxims alwayes in eight partes, Longes in foure, Breves in two, and so forth of other great notes which are augmented with pricks."
  
29. See pp. 160-61 for a discussion of the solmization of this passage.
  
30. Further examples of nonharmonic relations occur in mm. 41-42 and in m. 51.

31. See, for instance, Ex. 12, m. 56. At times, the subsemitone is included in an anticipatory ornamental figure that causes momentary direct dissonance with a lower voice. See mm. 25 and 33.
32. Bmi is found in the following measures: 2-3, 11, 19-20, 22, 35, 37-38, 41, 55, 59-60, 67-68, 72, 76-77 and 84.



## APPENDIX

### VARIANTS IN THE MOTETS

BENEDICTA ES  
INVOLATA  
PATER NOSTER  
PRAETER RERUM  
STABAT MATER

## MELODIC VARIANTS

Handwritten musical score for *Benedicta es - Superius*. The score is written on ten staves, each with a system of five lines. The staves are labeled with numbers and names: 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424. The staves are numbered 1 through 10. The staves are labeled with names: Ed 64, Loid 1497, Mui 1526, Par 871, Rik 22, Tar 8, Tol 18, Upp 76c, Utr 3216, 1537<sup>1</sup>, 1558<sup>1</sup>, 1559<sup>1</sup>.

The score is divided into measures by vertical bar lines. The measures are numbered: 23, 30, 42, 53-54, 64, 68-70, 71-72, 72, 114-115.

The notation includes various musical symbols: notes (half notes, quarter notes, eighth notes), rests, and accidentals (sharps, flats). The staves are connected by a horizontal line at the top.

*Benedicta es - Superius*

No variants in Cop 1872, Mui 441, Sev 1, Vat 516 and 1520<sup>1</sup>.

\* CW = Collected Works [Werken van Josquin des Prez, ed. A. Smijer, M. Antonberger and W. Elders (Amsterdam, 1911-61)]

Handwritten musical score for the Benedictus as - Superius (continued). The score is written on 12 staves, each with a system of four lines. The staves are labeled with Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and measure numbers (4, 5, 7, 9, 11-12, 14, 16, 17-18, 20-21, 26, 27-28, 31-32). The staves contain musical notation, including notes, rests, and bar lines. The staves are labeled with the following text:

- III 31-32
- IV 31-32
- V 31-32
- VI 31-32
- VII 31-32
- VIII 31-32
- IX 31-32
- X 31-32
- XI 31-32
- XII 31-32

The staves are labeled with the following text:

- III 31-32
- IV 31-32
- V 31-32
- VI 31-32
- VII 31-32
- VIII 31-32
- IX 31-32
- X 31-32
- XI 31-32
- XII 31-32

Benedicta as - Superius (continued)

[Printed sources on next page]

No variants in Mass 441,

Par 857, 1537.

Handwritten musical score for five staves, measures 4 to 28. The notation includes various rhythmic values, accidentals, and dynamic markings.

Measures: 4, 5, 7, 9, 11-12, 14, 16, 17-18, 20-21, 26, 27-28.

Staff 1:  $1520^4$ ,  $1537^1$ ,  $1547^1$ ,  $1548^4$ ,  $1616^3$ .

Staff 2:  $1537^1$ ,  $1547^1$ ,  $1548^4$ ,  $1616^3$ .

Staff 3:  $1537^1$ ,  $1547^1$ ,  $1548^4$ ,  $1616^3$ .

Staff 4:  $1537^1$ ,  $1547^1$ ,  $1548^4$ ,  $1616^3$ .

Staff 5:  $1537^1$ ,  $1547^1$ ,  $1548^4$ ,  $1616^3$ .

No variants in 1545<sup>6</sup>

Benedicta es - Superius (continued)

I Cw 14 36 37-38 41 47 49-50 72-75 102  
 Cop 1712  
 Ed 64  
 Lcd 1438  
 Par 851  
 Tac 8  
 Tol 18  
 Upp 76c  
 Uth 3216  
 Vals 16  
 1537  
 1558<sup>4</sup>

The musical score is written on multiple staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in the left margin, including 'Cw 14', '36', '37-38', '41', '47', '49-50', '72-75', '102', 'Cop 1712', 'Ed 64', 'Lcd 1438', 'Par 851', 'Tac 8', 'Tol 18', 'Upp 76c', 'Uth 3216', 'Vals 16', '1537', and '1558<sup>4</sup>'. A small asterisk is placed above the staff corresponding to measures 72-75.

Benedicta es - Altus

No variants in Munich 461, Sev 1, 1520<sup>4</sup>.

\* Lacking mm 71-72 S

Handwritten musical score for "Benedicta es - Altus (continued)". The score is written on 11 staves, each with a system of five lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled with numbers 1 through 11, and the system numbers 1 through 11 are written above the staves. The staves are labeled with the following text:

- 1. CW
- 2. Ed 64
- 3. Led 1438
- 4. Mus 260
- 5. Mus 401
- 6. Par 857
- 7. Reg 220 21
- 8. Sev 1
- 9. Tar 8
- 10. Tel 18
- 11. Upp 76c
- 12. Upp 76c
- 13. Upp 76c
- 14. Upp 76c
- 15. Upp 76c
- 16. Upp 76c
- 17. Upp 76c
- 18. Upp 76c
- 19. Upp 76c
- 20. Upp 76c
- 21. Upp 76c
- 22. Upp 76c
- 23. Upp 76c
- 24. Upp 76c
- 25. Upp 76c
- 26. Upp 76c
- 27. Upp 76c
- 28. Upp 76c
- 29. Upp 76c
- 30. Upp 76c
- 31. Upp 76c
- 32. Upp 76c
- 33. Upp 76c
- 34. Upp 76c
- 35. Upp 76c
- 36. Upp 76c
- 37. Upp 76c
- 38. Upp 76c
- 39. Upp 76c
- 40. Upp 76c
- 41. Upp 76c
- 42. Upp 76c
- 43. Upp 76c
- 44. Upp 76c
- 45. Upp 76c
- 46. Upp 76c
- 47. Upp 76c
- 48. Upp 76c
- 49. Upp 76c
- 50. Upp 76c
- 51. Upp 76c
- 52. Upp 76c
- 53. Upp 76c
- 54. Upp 76c
- 55. Upp 76c
- 56. Upp 76c
- 57. Upp 76c
- 58. Upp 76c
- 59. Upp 76c
- 60. Upp 76c
- 61. Upp 76c
- 62. Upp 76c
- 63. Upp 76c
- 64. Upp 76c
- 65. Upp 76c
- 66. Upp 76c
- 67. Upp 76c
- 68. Upp 76c
- 69. Upp 76c
- 70. Upp 76c
- 71. Upp 76c
- 72. Upp 76c
- 73. Upp 76c
- 74. Upp 76c
- 75. Upp 76c
- 76. Upp 76c
- 77. Upp 76c
- 78. Upp 76c
- 79. Upp 76c
- 80. Upp 76c
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- 85. Upp 76c
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- 87. Upp 76c
- 88. Upp 76c
- 89. Upp 76c
- 90. Upp 76c
- 91. Upp 76c
- 92. Upp 76c
- 93. Upp 76c
- 94. Upp 76c
- 95. Upp 76c
- 96. Upp 76c
- 97. Upp 76c
- 98. Upp 76c
- 99. Upp 76c
- 100. Upp 76c
- 101. Upp 76c
- 102. Upp 76c
- 103. Upp 76c
- 104. Upp 76c
- 105. Upp 76c
- 106. Upp 76c
- 107. Upp 76c
- 108. Upp 76c
- 109. Upp 76c
- 110. Upp 76c
- 111. Upp 76c
- 112. Upp 76c
- 113. Upp 76c
- 114. Upp 76c
- 115. Upp 76c
- 116. Upp 76c
- 117. Upp 76c
- 118. Upp 76c
- 119. Upp 76c
- 120. Upp 76c
- 121. Upp 76c
- 122. Upp 76c
- 123. Upp 76c
- 124. Upp 76c
- 125. Upp 76c
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- 127. Upp 76c
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- 130. Upp 76c
- 131. Upp 76c
- 132. Upp 76c
- 133. Upp 76c
- 134. Upp 76c
- 135. Upp 76c
- 136. Upp 76c
- 137. Upp 76c
- 138. Upp 76c
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- 140. Upp 76c
- 141. Upp 76c
- 142. Upp 76c
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- 170. Upp 76c
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- 172. Upp 76c
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- 174. Upp 76c
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- 176. Upp 76c
- 177. Upp 76c
- 178. Upp 76c
- 179. Upp 76c
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- 181. Upp 76c
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- 183. Upp 76c
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- 187. Upp 76c
- 188. Upp 76c
- 189. Upp 76c
- 190. Upp 76c
- 191. Upp 76c
- 192. Upp 76c
- 193. Upp 76c
- 194. Upp 76c
- 195. Upp 76c
- 196. Upp 76c
- 197. Upp 76c
- 198. Upp 76c
- 199. Upp 76c
- 200. Upp 76c
- 201. Upp 76c
- 202. Upp 76c
- 203. Upp 76c
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- 207. Upp 76c
- 208. Upp 76c
- 209. Upp 76c
- 210. Upp 76c
- 211. Upp 76c
- 212. Upp 76c
- 213. Upp 76c
- 214. Upp 76c
- 215. Upp 76c
- 216. Upp 76c
- 217. Upp 76c
- 218. Upp 76c

Benedicta es - Altus (continued)

No variants in Cop 1472

No variants in 1545<sup>6</sup>

Handwritten musical score for "Benedicta es - Quinta vox". The score is written on 12 staves. The notation includes various musical symbols such as notes, rests, and bar lines. Measure numbers are indicated above the staves: 9, 14, 15, 18, 25-26, 39, 40, 44-45, 46-47, and 48. The parts are labeled below the staves: CW, B. 142, C. 1872, E. 64, L. 1479, M. 1536, M. 1401, Per 151, Sev 1, Tar 8, T. 118, U. 1762, Alt 3 & 11, U. 516, S. 20, 1537, 1538, and 1539. The notation is in a historical style, possibly from a 16th or 17th-century manuscript.

Benedicta es - Quinta vox



Handwritten musical score for the voice part of the Benedictus. The score is written on ten staves, each with a system of five lines. The notation includes various musical symbols such as notes, rests, and bar lines. The staves are labeled with numbers 49, 51-52, 53, 54, 55, 56, 57, 58, 59, and 60. The score is titled "Benedictus es - Quinta vox (continued)".

Handwritten notes on the staves include:

- 49
- 51-52
- 53
- 54
- 55
- 56
- 57
- 58
- 59
- 60

Handwritten text at the bottom of the page:

Benedictus es - Quinta vox (continued)

No variants in Munich 401, Sev 1, Vat S 16 and 1520<sup>4</sup>

III CW 32 34 36-77 38-end

8d 142

Cop 1872

Ed 64

Leid 1439

Mun 1526

Mun 1441

Par 871

Sev 1

Tar 8

Tel 18

[ 27 to end missing ]

Upp 7c

Wt 32 16

Wt 516

1520 4

1537 1

1558 4

Benedicta es - Quinta vox (continued)

III 3A-ent

CW 24 27 33 60-61 66-67 82 92-93 95-96 107

Cap 1872 Ed 64 Lead 1439 Mus 1576 Par 1571 Sec 1 Ten 8 Ten 18 Upp 76c Wt 3216 Val 17 Upp 516 1520<sup>4</sup> 1577<sup>1</sup> 1558<sup>4</sup>

Cap 1872 Ed 64 Lead 1439 Mus 1576 Par 1571 Sec 1 Ten 8 Ten 18 Upp 76c Wt 3216 Val 17 Upp 516 1520<sup>4</sup> 1577<sup>1</sup> 1558<sup>4</sup>

Do variants in Ed 64, Mus 1576 and Par 1571.

Benedicta es - Tenor

Handwritten musical score for *Benedicta es - Bassus*. The score is organized into systems, each with a label on the left and a measure range on the right. The labels are: *CW*, *Lead 1439*, *Mun 1536 \**, *Par 151*, *Tar 8*, *Tol 19*, *Upp 76c*, *Utr 3c 16*, *1537'*, and *1538'*. The measure ranges are: 12-13, 23-24, 41, 50, 59, 68, 77, 86, 95, 104, 113, 122, 131, 140, 149, 158, 167, 176, 185, 194, 203, 212, 221, 230, 239, 248, 257, 266, 275, 284, 293, 302, 311, 320, 329, 338, 347, 356, 365, 374, 383, 392, 401, 410, 419, 428, 437, 446, 455, 464, 473, 482, 491, 500, 509, 518, 527, 536, 545, 554, 563, 572, 581, 590, 599, 608, 617, 626, 635, 644, 653, 662, 671, 680, 689, 698, 707, 716, 725, 734, 743, 752, 761, 770, 779, 788, 797, 806, 815, 824, 833, 842, 851, 860, 869, 878, 887, 896, 905, 914, 923, 932, 941, 950, 959, 968, 977, 986, 995, 1004, 1013, 1022, 1031, 1040, 1049, 1058, 1067, 1076, 1085, 1094, 1103, 1112, 1121, 1130, 1139, 1148, 1157, 1166, 1175, 1184, 1193, 1202, 1211, 1220, 1229, 1238, 1247, 1256, 1265, 1274, 1283, 1292, 1301, 1310, 1319, 1328, 1337, 1346, 1355, 1364, 1373, 1382, 1391, 1400, 1409, 1418, 1427, 1436, 1445, 1454, 1463, 1472, 1481, 1490, 1500, 1509, 1518, 1527, 1536, 1545, 1554, 1563, 1572, 1581, 1590, 1600, 1609, 1618, 1627, 1636, 1645, 1654, 1663, 1672, 1681, 1690, 1700, 1709, 1718, 1727, 1736, 1745, 1754, 1763, 1772, 1781, 1790, 1800, 1809, 1818, 1827, 1836, 1845, 1854, 1863, 1872, 1881, 1890, 1900, 1909, 1918, 1927, 1936, 1945, 1954, 1963, 1972, 1981, 1990, 2000, 2009, 2018, 2027, 2036, 2045, 2054, 2063, 2072, 2081, 2090, 2100, 2109, 2118, 2127, 2136, 2145, 2154, 2163, 2172, 2181, 2190, 2200, 2209, 2218, 2227, 2236, 2245, 2254, 2263, 2272, 2281, 2290, 2300, 2309, 2318, 2327, 2336, 2345, 2354, 2363, 2372, 2381, 2390, 2400, 2409, 2418, 2427, 2436, 2445, 2454, 2463, 2472, 2481, 2490, 2500, 2509, 2518, 2527, 2536, 2545, 2554, 2563, 2572, 2581, 2590, 2600, 2609, 2618, 2627, 2636, 2645, 2654, 2663, 2672, 2681, 2690, 2700, 2709, 2718, 2727, 2736, 2745, 2754, 2763, 2772, 2781, 2790, 2800, 2809, 2818, 2827, 2836, 2845, 2854, 2863, 2872, 2881, 2890, 2900, 2909, 2918, 2927, 2936, 2945, 2954, 2963, 2972, 2981, 2990, 3000, 3009, 3018, 3027, 3036, 3045, 3054, 3063, 3072, 3081, 3090, 3100, 3109, 3118, 3127, 3136, 3145, 3154, 3163, 3172, 3181, 3190, 3200, 3209, 3218, 3227, 3236, 3245, 3254, 3263, 3272, 3281, 3290, 3300, 3309, 3318, 3327, 3336, 3345, 3354, 3363, 3372, 3381, 3390, 3400, 3409, 3418, 3427, 3436, 3445, 3454, 3463, 3472, 3481, 3490, 3500, 3509, 3518, 3527, 3536, 3545, 3554, 3563, 3572, 3581, 3590, 3600, 3609, 3618, 3627, 3636, 3645, 3654, 3663, 3672, 3681, 3690, 3700, 3709, 3718, 3727, 3736, 3745, 3754, 3763, 3772, 3781, 3790, 3800, 3809, 3818, 3827, 3836, 3845, 3854, 3863, 3872, 3881, 3890, 3900, 3909, 3918, 3927, 3936, 3945, 3954, 3963, 3972, 3981, 3990, 4000, 4009, 4018, 4027, 4036, 4045, 4054, 4063, 4072, 4081, 4090, 4100, 4109, 4118, 4127, 4136, 4145, 4154, 4163, 4172, 4181, 4190, 4200, 4209, 4218, 4227, 4236, 4245, 4254, 4263, 4272, 4281, 4290, 4300, 4309, 4318, 4327, 4336, 4345, 4354, 4363, 4372, 4381, 4390, 4400, 4409, 4418, 4427, 4436, 4445, 4454, 4463, 4472, 4481, 4490, 4500, 4509, 4518, 4527, 4536, 4545, 4554, 4563, 4572, 4581, 4590, 4600, 4609, 4618, 4627, 4636, 4645, 4654, 4663, 4672, 4681, 4690, 4700, 4709, 4718, 4727, 4736, 4745, 4754, 4763, 4772, 4781, 4790, 4800, 4809, 4818, 4827, 4836, 4845, 4854, 4863, 4872, 4881, 4890, 4900, 4909, 4918, 4927, 4936, 4945, 4954, 4963, 4972, 4981, 4990, 5000, 5009, 5018, 5027, 5036, 5045, 5054, 5063, 5072, 5081, 5090, 5100, 5109, 5118, 5127, 5136, 5145, 5154, 5163, 5172, 5181, 5190, 5200, 5209, 5218, 5227, 5236, 5245, 5254, 5263, 5272, 5281, 5290, 5300, 5309, 5318, 5327, 5336, 5345, 5354, 5363, 5372, 5381, 5390, 5400, 5409, 5418, 5427, 5436, 5445, 5454, 5463, 5472, 5481, 5490, 5500, 5509, 5518, 5527, 5536, 5545, 5554, 5563, 5572, 5581, 5590, 5600, 5609, 5618, 5627, 5636, 5645, 5654, 5663, 5672, 5681, 5690, 5700, 5709, 5718, 5727, 5736, 5745, 5754, 5763, 5772, 5781, 5790, 5800, 5809, 5818, 5827, 5836, 5845, 5854, 5863, 5872, 5881, 5890, 5900, 5909, 5918, 5927, 5936, 5945, 5954, 5963, 5972, 5981, 5990, 6000, 6009, 6018, 6027, 6036, 6045, 6054, 6063, 6072, 6081, 6090, 6100, 6109, 6118, 6127, 6136, 6145, 6154, 6163, 6172, 6181, 6190, 6200, 6209, 6218, 6227, 6236, 6245, 6254, 6263, 6272, 6281, 6290, 6300, 6309, 6318, 6327, 6336, 6345, 6354, 6363, 6372, 6381, 6390, 6400, 6409, 6418, 6427, 6436, 6445, 6454, 6463, 6472, 6481, 6490, 6500, 6509, 6518, 6527, 6536, 6545, 6554, 6563, 6572, 6581, 6590, 6600, 6609, 6618, 6627, 6636, 6645, 6654, 6663, 6672, 6681, 6690, 6700, 6709, 6718, 6727, 6736, 6745, 6754, 6763, 6772, 6781, 6790, 6800, 6809, 6818, 6827, 6836, 6845, 6854, 6863, 6872, 6881, 6890, 6900, 6909, 6918, 6927, 6936, 6945, 6954, 6963, 6972, 6981, 6990, 7000, 7009, 7018, 7027, 7036, 7045, 7054, 7063, 7072, 7081, 7090, 7100, 7109, 7118, 7127, 7136, 7145, 7154, 7163, 7172, 7181, 7190, 7200, 7209, 7218, 7227, 7236, 7245, 7254, 7263, 7272, 7281, 7290, 7300, 7309, 7318, 7327, 7336, 7345, 7354, 7363, 7372, 7381, 7390, 7400, 7409, 7418, 7427, 7436, 7445, 7454, 7463, 7472, 7481, 7490, 7500, 7509, 7518, 7527, 7536, 7545, 7554, 7563, 7572, 7581, 7590, 7600, 7609, 7618, 7627, 7636, 7645, 7654, 7663, 7672, 7681, 7690, 7700, 7709, 7718, 7727, 7736, 7745, 7754, 7763, 7772, 7781, 7790, 7800, 7809, 7818, 7827, 7836, 7845, 7854, 7863, 7872, 7881, 7890, 7900, 7909, 7918, 7927, 7936, 7945, 7954, 7963, 7972, 7981, 7990, 8000, 8009, 8018, 8027, 8036, 8045, 8054, 8063, 8072, 8081, 8090, 8100, 8109, 8118, 8127, 8136, 8145, 8154, 8163, 8172, 8181, 8190, 8200, 8209, 8218, 8227, 8236, 8245, 8254, 8263, 8272, 8281, 8290, 8300, 8309, 8318, 8327, 8336, 8345, 8354, 8363, 8372, 8381, 8390, 8400, 8409, 8418, 8427, 8436, 8445, 8454, 8463, 8472, 8481, 8490, 8500, 8509, 8518, 8527, 8536, 8545, 8554, 8563, 8572, 8581, 8590, 8600, 8609, 8618, 8627, 8636, 8645, 8654, 8663, 8672, 8681, 8690, 8700, 8709, 8718, 8727, 8736, 8745, 8754, 8763, 8772, 8781, 8790, 8800, 8809, 8818, 8827, 8836, 8845, 8854, 8863, 8872, 8881, 8890, 8900, 8909, 8918, 8927, 8936, 8945, 8954, 8963, 8972, 8981, 8990, 9000, 9009, 9018, 9027, 9036, 9045, 9054, 9063, 9072, 9081, 9090, 9100, 9109, 9118, 9127, 9136, 9145, 9154, 9163, 9172, 9181, 9190, 9200, 9209, 9218, 9227, 9236, 9245, 9254, 9263, 9272, 9281, 9290, 9300, 9309, 9318, 9327, 9336, 9345, 9354, 9363, 9372, 9381, 9390, 9400, 9409, 9418, 9427, 9436, 9445, 9454, 9463, 9472, 9481, 9490, 9500, 9509, 9518, 9527, 9536, 9545, 9554, 9563, 9572, 9581, 9590, 9600, 9609, 9618, 9627, 9636, 9645, 9654, 9663, 9672, 9681, 9690, 9700, 9709, 9718, 9727, 9736, 9745, 9754, 9763, 9772, 9781, 9790, 9800, 9809, 9818, 9827, 9836, 9845, 9854, 9863, 9872, 9881, 9890, 9900, 9909, 9918, 9927, 9936, 9945, 9954, 9963, 9972, 9981, 9990, 10000.

\* mm 75-76 repeated 2 extra times  
(i.e., 3 times in all)

No variants in Cop 1872, Mun 1401, Scu 1, Vols 16 and 1520<sup>4</sup>.

*Benedicta es - Bassus*

III

29 31 36-end 38-end

Cop 1872

Land 1479

Mun 1576

Mau 1461

Per 1571

Seu 1

Tar 8

Tel 18 [men 27-end missing]

Upp 76c

Utr 72/16

Utr 516

1520<sup>4</sup>

1537<sup>1</sup>

1558<sup>4</sup>

Benedicta es - Bassus (continued)

Handwritten musical score for the Sixth Voice (Sexta vox) of a Mass. The score is written on ten staves, each with a vocal line and a corresponding text line. The text is in Latin and includes the Kyrie and the Gloria. The staves are numbered 1 through 10. The text on the staves is as follows:

1. Kyrie 6  
2. Kyrie 64  
3. Kyrie 1479  
4. Kyrie 1401  
5. Kyrie 851  
6. Kyrie 22  
7. Kyrie 1  
8. Kyrie 8  
9. Kyrie 18  
10. Kyrie 76c

The text on the staves is written in a Gothic script. The staves are numbered 1 through 10. The text on the staves is as follows:

1. Kyrie 6  
2. Kyrie 64  
3. Kyrie 1479  
4. Kyrie 1401  
5. Kyrie 851  
6. Kyrie 22  
7. Kyrie 1  
8. Kyrie 8  
9. Kyrie 18  
10. Kyrie 76c

Benedicta es - Sexta vox

Handwritten musical score for "The Rose Tree". The score consists of 12 staves, each with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the staves, and the music is written above them. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score is written in a clear, legible hand.

[illegible]

Handwritten musical score for a multi-staff instrument, likely a harp or similar stringed instrument. The score is organized into measures, with measure numbers 31, 34, 44, 46, 56-57, 58-59, 7-9, 12, 16, 19, and 37-38 indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure numbers: 31, 34, 44, 46, 56-57, 58-59, 7-9, 12, 16, 19, 37-38.

Staff labels (from left to right):

- CW 18
- 2nd 611
- HK 26
- 2nd 1442
- Mod 9
- 2nd 841-2
- 2nd C 120
- 3rd 1
- Toll 10
- Lat 5 24
- 1514<sup>3</sup>
- 1720<sup>4</sup>
- C 1721<sup>7</sup>
- 1538<sup>3</sup>
- 1554<sup>1</sup>

Involute - Altus



Handwritten musical score for *Inviolata - Altus (continued)*. The score is organized into measures with measure numbers 6-7, 15-16, 20-22, and 23-34. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure numbers: 6-7, 15-16, 20-22, 23-34.

Instrument parts and markings:

- Bar 11
- K 26
- Lead 1442
- Mud 9
- Key M-2
- Key C120
- Seu 1
- Pol 10
- M 24
- 1519 3
- 1520 4
- C 1521 7
- 1522 3
- 1529 1

The score is written on multiple staves, with some staves containing additional markings such as "3-3" and "3-3-3".

IV C12 11-20 42- end III 20-21 Tenor 2 I 21-22 II 17-18 III 27-33

Sax 681  
 Clarinet 1442  
 Clarinet 1523  
 Flute 9  
 Flute 11-2  
 Flute 120  
 Sax 463  
 Sax 1  
 Flute 10  
 Flute 24  
 Flute 3  
 Flute 4  
 Flute 120  
 Flute 138  
 Flute 155  
 Flute 1

Inviolata - Tenor 1 and Tenor 2

I 13 44 60 63 II 6 11-12 22 24-25 27 34-35 III 13 16 21

The musical score is written for Basses and consists of 18 staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'. The score is divided into three systems: System I (staves 1-6), System II (staves 7-12), and System III (staves 13-18). The staves are numbered 13, 44, 60, 63, II, 6, 11-12, 22, 24-25, 27, 34-35, III, 13, 16, 21.

Inviolata - Basses

ICW 20-1 55 77-79 80-81 83 84-85 104 105-06 112

Cap 1872  
 Dms 65  
 Guba 98  
 Zep 99  
 Miss 12  
 Miss 1536  
 Miss 1441  
 Pad 17  
 Tol 18  
 Vals 55  
 Vals 35 40  
 1537'  
 1538'

Pater noster - Superius

Handwritten musical score for the Pater Noster - Superius (continued). The score is written on 18 staves, each labeled with a vocal part and a range of measures. The measures are numbered at the top of each staff: 15, 22, 25-28, 39-42, 51, 61, 62, 67, 70, 71, 74, and 77-78.

The parts and their corresponding measure ranges are:

- CW 15
- Cap 187c
- G. & A. 98
- Wind 9
- Mun 12
- Mun II 401
- Pat 17
- Sar 17
- Seu 1
- Tol 18
- Ul 5
- Ul 15
- Ul 55
- Ul 35-40
- Ul 1
- Ul 8

The notation includes various musical symbols such as notes, rests, and bar lines, indicating the melody and structure of the piece.

## Pater Noster - Superius (continued)

No variants in Des 65, Mun 1536 and Ul 3216

Handwritten musical score for a 12-measure piece, labeled "I" at the beginning and "Pater" at the end. The score is written on a grand staff (two staves) and includes various musical notations such as notes, rests, and bar lines. The measures are numbered 1 through 12 at the bottom. The notation is dense and appears to be a transcription of a handwritten manuscript.

Pater noster - Altus

No variants in Cop 1872, Mun 12, Munk 401, Tol 18,  
No variants in Cop 1872, Mod 9, Mun 12, Mun 1536, Munk 401, Sar 17, Tol 18,

Vat 55, 1537' and 1550'  
Utr 3216, Vat 5, Vat 15, Vat 3540, 1537', 1550'

ICW 11-12 14-15 17-21 21-23 24-25 50 52 53-56 70-81 71-78 81-84 92 97-98 102 104 106 109 112-13 116 120

Handwritten musical score for 'Pater noster - Quinta vox'. The score consists of multiple staves, each with a series of notes and rests. The measures are numbered at the top: 11-12, 14-15, 17-21, 21-23, 24-25, 50, 52, 53-56, 70-81, 71-78, 81-84, 92, 97-98, 102, 104, 106, 109, 112-13, 116, and 120. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in black ink on a white background.

Pater noster - Quinta vox

No variants in Mass U 401

II CW 4 A 16-22 23 24 25 28 30-48 51 54 57 62 67 69 71-72

G. 48-49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49  
M. 49

Pater Noster - Quinta Vox (continued)



I CW 45-46 63-64 65 76-78 79-80 10-11  
 II CW 13 16 23-25 44 59  
 G. Ma. 98  
 Mun 1536  
 Pad 17  
 Sev 1  
 Val 355  
 1558<sup>4</sup>

No variants in Cop 1072, Mun 12, Mun 1536, Mun 401, Tol 18,

Val 15, Val 355, 1537<sup>1</sup> and 1558<sup>4</sup>

No variants in Cop 1072, Mun 9, Mun 12, Mun 401,

Nur 2395, Sar 17, Tol 18, Utr 3216,

Val 5, Val 35-40 and 1537<sup>1</sup>

Pater Noster - Tenor

Handwritten musical score for "Pater noster - Basses". The score is written on 12 staves, each representing a different instrument or voice part. The staves are labeled on the left with instrument names and measure numbers. The measures are numbered at the top of each staff, indicating the progression of the music. The notation includes various musical symbols such as notes, rests, and bar lines.

Instrument and Measure Labels:

- ICW 11-21
- Cap 172
- G. 98
- Leip 49
- Mund 12
- Mund 1536
- Mund 401
- Ped 17
- Tol 19
- Vcl 555
- Vcl 1735-40
- Vcl 1537
- Vcl 1558

Measure Numbers (from left to right):

- 22
- 26-27
- 33
- 36
- 57
- 63
- 68
- 76-77
- 78-81
- 82-85
- 105

The score is titled "Pater noster - Basses" at the bottom center.

II CW 6 9 19 22-23 24 33 46 60 62 63 77-and

Cp 1872

G. 4. 98

M. 9

M. 12

M. 1576

M. 401

Sar 17

Sar 1

T. 18

W. 72. 16

V. 15

V. 5. 51

V. 11 55. 40

V. 1

V. 58. 4

Pater noster - Basses (continued)

Handwritten musical score for "The Rose Tree". The score is written on ten staves, each with a time signature of 2/4. The instruments and parts are labeled as follows:

- Staff 1:** CW 74-75, 76-78, 79-81, 82-83, 84-85, 86-88, 89-91, 92-93, 94-95, 96-98, 99-101, 102-104, 105-107, 108-110, 111-113, 114-116, 117-119, 120-122, 123-125, 126-128, 129-131, 132-134, 135-137, 138-140, 141-143, 144-146, 147-149, 150-152, 153-155, 156-158, 159-161, 162-164, 165-167, 168-170, 171-173, 174-176, 177-179, 180-182, 183-185, 186-188, 189-191, 192-194, 195-197, 198-200, 201-203, 204-206, 207-209, 210-212, 213-215, 216-218, 219-221, 222-224, 225-227, 228-230, 231-233, 234-236, 237-239, 240-242, 243-245, 246-248, 249-251, 252-254, 255-257, 258-260, 261-263, 264-266, 267-269, 270-272, 273-275, 276-278, 279-281, 282-284, 285-287, 288-290, 291-293, 294-296, 297-299, 300-302, 303-305, 306-308, 309-311, 312-314, 315-317, 318-320, 321-323, 324-326, 327-329, 330-332, 333-335, 336-338, 339-341, 342-344, 345-347, 348-350, 351-353, 354-356, 357-359, 360-362, 363-365, 366-368, 369-371, 372-374, 375-377, 378-380, 381-383, 384-386, 387-389, 390-392, 393-395, 396-398, 399-401, 402-404, 405-407, 408-410, 411-413, 414-416, 417-419, 420-422, 423-425, 426-428, 429-431, 432-434, 435-437, 438-440, 441-443, 444-446, 447-449, 450-452, 453-455, 456-458, 459-461, 462-464, 465-467, 468-470, 471-473, 474-476, 477-479, 480-482, 483-485, 486-488, 489-491, 492-494, 495-497, 498-500, 501-503, 504-506, 507-509, 510-512, 513-515, 516-518, 519-521, 522-524, 525-527, 528-530, 531-533, 534-536, 537-539, 540-542, 543-545, 546-548, 549-551, 552-554, 555-557, 558-560, 561-563, 564-566, 567-569, 570-572, 573-575, 576-578, 579-581, 582-584, 585-587, 588-590, 591-593, 594-596, 597-599, 600-602, 603-605, 606-608, 609-611, 612-614, 615-617, 618-620, 621-623, 624-626, 627-629, 630-632, 633-635, 636-638, 639-641, 642-644, 645-647, 648-650, 651-653, 654-656, 657-659, 660-662, 663-665, 666-668, 669-671, 672-674, 675-677, 678-680, 681-683, 684-686, 687-689, 690-692, 693-695, 696-698, 699-701, 702-704, 705-707, 708-710, 711-713, 714-716, 717-719, 720-722, 723-725, 726-728, 729-731, 732-734, 735-737, 738-740, 741-743, 744-746, 747-749, 750-752, 753-755, 756-758, 759-761, 762-764, 765-767, 768-770, 771-773, 774-776, 777-779, 780-782, 783-785, 786-788, 789-791, 792-794, 795-797, 798-800, 801-803, 804-806, 807-809, 810-812, 813-815, 816-818, 819-821, 822-824, 825-827, 828-830, 831-833, 834-836, 837-839, 840-842, 843-845, 846-848, 849-851, 852-854, 855-857, 858-860, 861-863, 864-866, 867-869, 870-872, 873-875, 876-878, 879-881, 882-884, 885-887, 888-890, 891-893, 894-896, 897-899, 900-902, 903-905, 906-908, 909-911, 912-914, 915-917, 918-920, 921-923, 924-926, 927-929, 930-932, 933-935, 936-938, 939-941, 942-944, 945-947, 948-950, 951-953, 954-956, 957-959, 960-962, 963-965, 966-968, 969-971, 972-974, 975-977, 978-980, 981-983, 984-986, 987-989, 990-992, 993-995, 996-998, 999-1001, 1002-1004, 1005-1007, 1008-1010, 1011-1013, 1014-1016, 1017-1019, 1020-1022, 1023-1025, 1026-1028, 1029-1031, 1032-1034, 1035-1037, 1038-1040, 1041-1043, 1044-1046, 1047-1049, 1050-1052, 1053-1055, 1056-1058, 1059-1061, 1062-1064, 1065-1067, 1068-1070, 1071-1073, 1074-1076, 1077-1079, 1080-1082, 1083-1085, 1086-1088, 1089-1091, 1092-1094, 1095-1097, 1098-1100, 1101-1103, 1104-1106, 1107-1109, 1110-1112, 1113-1115, 1116-1118, 1119-1121, 1122-1124, 1125-1127, 1128-1130, 1131-1133, 1134-1136, 1137-1139, 1140-1142, 1143-1145, 1146-1148, 1149-1151, 1152-1154, 1155-1157, 1158-1160, 1161-1163, 1164-1166, 1167-1169, 1170-1172, 1173-1175, 1176-1178, 1179-1181, 1182-1184, 1185-1187, 1188-1190, 1191-1193, 1194-1196, 1197-1199, 1200-1202, 1203-1205, 1206-1208, 1209-1211, 1212-1214, 1215-1217, 1218-1220, 1221-1223, 1224-1226, 1227-1229, 1230-1232, 1233-1235, 1236-1238, 1239-1241, 1242-1244, 1245-1247, 1248-1250, 1251-1253, 1254-1256, 1257-1259, 1260-1262, 1263-1265, 1266-1268, 1269-1271, 1272-1274, 1275-1277, 1278-1280, 1281-1283, 1284-1286, 1287-1289, 1290-1292, 1293-1295, 1296-1298, 1299-1301, 1302-1304, 1305-1307, 1308-1310, 1311-1313, 1314-1316, 1317-1319, 1320-1322, 1323-1325, 1326-1328, 1329-1331, 1332-1334, 1335-1337, 1338

No variants in Cop 1972, Dres 65, Md 9, Mus 12,

Pad 17, Sar 17, Tol 18, Utr 36 16,

Vat 55, 1537, and 1558<sup>4</sup>

No variants in Cop 1072, Mun 12, Tol 10, Uat 55, 1537' and 1558<sup>4</sup>

I

Cw 8

22-23

21

Cap 112

Dres 65

Dres 57

Gotha 98

Lud 1440

Lud 1442

Lud 1470

Rob 22

Tar 8

Upp 766

Vat 6 124

Vat 5 16

1527

1558

No variants in Munich 401, Reg C 120, SG 463, SG 464, Sen 1,  
VatSM 6426, VatV35-90, 1519<sup>2</sup>, 1520<sup>4</sup>

Praeter verum - Superius

II

	CW 6	9	15	19	31	34-35	36-37	45	62	64-67	P3	89-90
Cap 1872												
Gutha 98												
Leid 1400												
Leid 1070												
Manilla 401												
Reg C120												
SG 463												
SG 464												
Seu 1												
Ut 6 124												
Ut 5 11												
Ut 501 6426												
1520 <sup>4</sup>												
1537 <sup>1</sup>												
1558 <sup>4</sup>												

Præter rerum - Suparias (continued)

No variants in Dres G 5, Dres 5B, Leid 1402, Rik 22, Tar P, Upp 766, Vat V 3540, 159<sup>2</sup>.

I CW 8 9-11 13 15-16 22 23 24-25 26 27  
 2nd 2  
 Cop 1872  
 Dres G 5  
 Encke 98  
 Led 1440  
 Led 1442  
 Len LC 1070  
 SG 463  
 Sev 1  
 Tar 8  
 Upp 766  
 Wat G 124  
 Wat S 16  
 Wat SM G 426  
 1520<sup>4</sup>  
 1537<sup>1</sup>  
 1558<sup>4</sup>

Praeter rerum - Altus

No variants in Man A 401. Wat V 35-40 and 179<sup>2</sup>

CW 6-7      9-10      20      26      30-31      37-72      37      44-42      47-45      46      70-92  
 Sal 142  
 Gen 2  
 Cap 172  
 Gotha 98  
 Leid 1440  
 Leid 1442  
 Lon BC 1070  
 Munich 401  
 Reg Cno  
 Sev 1  
 Ter 8  
 up 766  
 Ut G 124  
 Uds 16  
 UdsM G 426  
 Ut V 35-40

II

Praeter rerum - Altus (continued)

[printed sources on next page]



II

Præter resum - Altus (continued)

Handwritten musical score for the Altus part, continuing from the previous page. The score is written on 18 staves. The first staff contains the title "Præter resum - Altus (continued)". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is divided into measures by vertical bar lines. The first measure is labeled "33" and the second measure is labeled "44-42". The third measure is labeled "70-62". The fourth measure is labeled "1574". The fifth measure is labeled "1575". The sixth measure is labeled "1576". The seventh measure is labeled "1577". The eighth measure is labeled "1578". The ninth measure is labeled "1579". The tenth measure is labeled "1580". The eleventh measure is labeled "1581". The twelfth measure is labeled "1582". The thirteenth measure is labeled "1583". The fourteenth measure is labeled "1584". The fifteenth measure is labeled "1585". The sixteenth measure is labeled "1586". The seventeenth measure is labeled "1587". The eighteenth measure is labeled "1588".

Handwritten musical score for Tenor 1, featuring various vocal parts and instrumental accompaniment. The score is organized into systems, with measures numbered 4, 7, 14, 15-16, 20-21, 22, 25, and 28-29. The parts include:

- Chorus 4**: Main vocal line.
- End 2**: Ending for the first system.
- Cap 1972**: Capriccio for the second system.
- Dress 57**: Dress for the third system.
- Estha 98**: Esthonia for the fourth system.
- Lead 1444**: Lead for the fifth system.
- Lead 1444**: Lead for the sixth system.
- Lead 1444**: Lead for the seventh system.
- Lead 1444**: Lead for the eighth system.
- Lead 1444**: Lead for the ninth system.
- Lead 1444**: Lead for the tenth system.
- Lead 1444**: Lead for the eleventh system.
- Lead 1444**: Lead for the twelfth system.
- Lead 1444**: Lead for the thirteenth system.
- Lead 1444**: Lead for the fourteenth system.
- Lead 1444**: Lead for the fifteenth system.
- Lead 1444**: Lead for the sixteenth system.
- Lead 1444**: Lead for the seventeenth system.
- Lead 1444**: Lead for the eighteenth system.
- Lead 1444**: Lead for the nineteenth system.
- Lead 1444**: Lead for the twentieth system.
- Lead 1444**: Lead for the twenty-first system.
- Lead 1444**: Lead for the twenty-second system.
- Lead 1444**: Lead for the twenty-third system.
- Lead 1444**: Lead for the twenty-fourth system.
- Lead 1444**: Lead for the twenty-fifth system.
- Lead 1444**: Lead for the twenty-sixth system.
- Lead 1444**: Lead for the twenty-seventh system.
- Lead 1444**: Lead for the twenty-eighth system.
- Lead 1444**: Lead for the twenty-ninth system.
- Lead 1444**: Lead for the thirtieth system.
- Lead 1444**: Lead for the thirty-first system.
- Lead 1444**: Lead for the thirty-second system.
- Lead 1444**: Lead for the thirty-third system.
- Lead 1444**: Lead for the thirty-fourth system.
- Lead 1444**: Lead for the thirty-fifth system.
- Lead 1444**: Lead for the thirty-sixth system.
- Lead 1444**: Lead for the thirty-seventh system.
- Lead 1444**: Lead for the thirty-eighth system.
- Lead 1444**: Lead for the thirty-ninth system.
- Lead 1444**: Lead for the fortieth system.
- Lead 1444**: Lead for the forty-first system.
- Lead 1444**: Lead for the forty-second system.
- Lead 1444**: Lead for the forty-third system.
- Lead 1444**: Lead for the forty-fourth system.
- Lead 1444**: Lead for the forty-fifth system.
- Lead 1444**: Lead for the forty-sixth system.
- Lead 1444**: Lead for the forty-seventh system.
- Lead 1444**: Lead for the forty-eighth system.
- Lead 1444**: Lead for the forty-ninth system.
- Lead 1444**: Lead for the fiftieth system.

Præter rerum - Tenor 1

No variants in Vat 6 124 and 1519<sup>2</sup>

[printed sources on next page]



Handwritten musical score for Tenor 2, titled "Praeter rerum - Tenor 2". The score is written on ten staves, each with a key signature of one flat (B-flat) and a common time signature (C). The staves are labeled with instrument names and measures:

- Staff 1: CW 7-8, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 2: Solo 142, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 3: Solo 2, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 4: Cap 1872, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 5: Gotha 98, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 6: Solo 1440, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 7: Solo 1442, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 8: Solo 1, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 9: Solo 8, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.
- Staff 10: Solo 766, measures 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, 28-30.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *pp*). The measures are numbered 7-8, 11, 12-14, 14-15, 19, 23, 26, 27, and 28-30.

No variants in Low RC 1070, Reg C 120, Ut G 124, Ut S 16, Vat SM G 426, Vat V 35-46 and 1519<sup>2</sup>

Handwritten musical score for Praeter rerum - Tenor 2 (continued). The score consists of 16 staves, each with a source label on the left and musical notation on the right. The staves are labeled: CW 3, Bud 2, Cop 1172, Pres G 5, Galha 98, Leid 1440, Leid 1442, Leid BC 1070, Reg c120, SC 463, Scv 1, Tar 8, Upp 266, Ut G R 4, Ut S 16, Ut Sm G 426, and Ut V 35-40. The musical notation includes various note values, rests, and dynamic markings. Measure numbers 4-5, 8, 26, 31, 38-39, 43, 44-45, 48, 52, 74, 80, and 89 are indicated at the top of the staves.

Praeter rerum - Tenor 2 (continued)

Printed sources on next page

CW 3 4x45

89

H

Præter rerum - Tenor 2 (continued)

Handwritten musical score for a multi-staff instrument, likely a harpsichord or similar keyboard instrument. The score is written on 12 staves, each with a unique label and a corresponding measure number. The measures are numbered 4, 10, 11, 14, 18, 21-23, 27, and 28-29. The notation includes various musical symbols such as notes, rests, and accidentals.

Staff labels and measure numbers:

- Staff 1: CW 4, 10, 11, 14, 18, 21-23, 27, 28-29
- Staff 2: Dec 57
- Staff 3: Gotta 98
- Staff 4: Leik 1400
- Staff 5: Leik 1402
- Staff 6: Louk 1470
- Staff 7: Mard 441
- Staff 8: Reg C.120
- Staff 9: Lok 22
- Staff 10: Sev 1
- Staff 11: Tar 8
- Staff 12: Up 766
- Staff 13: Wat G 12.4
- Staff 14: Wat S 16
- Staff 15: Wat SW G 4.26
- Staff 16: 1520<sup>4</sup>
- Staff 17: 1537<sup>1</sup>
- Staff 18: 1538<sup>4</sup>

Præter reram - Bassus 1

No. VAS. ants in Cop 1872 Vat. L 11953, Vat. V 35-40 and 1519<sup>2</sup>.

II CW 14 25-26 34-35 36 42 91-98

Gotha 98

Leid 1440

Lon BC 1070

MunU 401

Reg C.120

Upp 716

VatV 35-40

Praeter rerum Bassus 1 (continued)

No variants in Cap 172, Dres 57, Leid 1440, Rok 22, Sev 1, Tar 8, VatG 124,

VatS 16, VatSM G 426, 1519<sup>2</sup>, 1537<sup>1</sup>, 1520<sup>4</sup>, 1558<sup>4</sup>



I CW 3-5

29-end

24-25

21-23

12-13

End 2

Cap 1172

Dias 57

Gotha 98

Leid 1440

Leid 1442

Leid 1070

Musell 401

Reg C120

SG 464

Sev 1

Tar 8

Upp 766

Upp 124

Upp 11953

Upp 16

Upp SM 6426

printed sources on next page

Praeter rerum - Basses 2

*I*      *Vcll V 35-40*      *3-5*      *12-13*      *21-23*      *24-25*      *29-end*

*1519<sup>2</sup>*      *1520<sup>4</sup>*      *1537<sup>1</sup>*      *1558<sup>4</sup>*

*Praeter rerum - Basses 2 (continued)*

II

Fracter rerum - Bassus 2 (continued)

CW 12 14 25-26 31-32 33 38-39 44 46

Gutha 98

Zech 1440 \*

Zech 1442

Mauill 401

Rig C120

Tar 8

Opp 766

15192

15371

No variants in Bud 2, Cop 1872, Dres 57, Lon EC 1070, SG 464, Sen 1,

Vat S 16, Vat Sm G 426, Vat U 35-40, 1520<sup>4</sup> and 1558<sup>4</sup>\* Between mm 22+23 the following  
is included:

3-4 10-11 12-14 23-24 33-34 37 53-54 60 62-67 64-69

CW 3-4  
Bra 215-6  
Bra 9126  
Cop 1872  
Cop 1873  
Fl 232  
HK 26  
Leid 1440  
Leid 1442  
Leid 1070  
Mun 12  
Mun 401  
Reg 891-2  
Rob 22  
Tel 10  
Upp 76c  
VatC 234  
VatG 12 4

I

Stabat Mater - Superius

I

	241-3374	3-4	10-11	17-14	23-28	3334	37	50-51	57-58	60	61-67	68-69
1519 <sup>2</sup>												
1520 <sup>4</sup>												
1538 <sup>7</sup>												
1559 <sup>1</sup>												
1557 <sup>10</sup>												

Stabat Mater - Superius (continued)

I

Stabat Mater - Superius (cont. need)

CW 18 20 24 25 2P24 30 31 32-33 35-37 41 45-46 47 65-66 73 77 79 80

Bra 25-6  
 Bra 92-6  
 Cop 1872  
 Cop 1873  
 Fl 232  
 HK 26  
 Lead 1440  
 Lead 1442  
 Low RC 1470  
 Mmm 12  
 Mmm 1401  
 Rg 891-2  
 Rk 22  
 Tol 10  
 Upp 76c  
 Vcl C 234  
 Vcl C 12 4

Stabat Mater - Superius (Continued)

201 33 34 18 20 24 25 26-29 30 31 32-37 43 44-46 47 48-49 70 71 72 73 74 75 76 77 78 79 80

II

Stabat Mater - Superius (continued)



II

Stabat Mater - Superius (continued)

CW 215-6  
 Sola 9126  
 Sola 9126  
 Cop 1872  
 Cop 1877  
 Fl 232  
 HK 26  
 Leid 1440  
 Leid 1442  
 Leid 1470  
 Mass 12  
 Mass 1441  
 Reg 81-2  
 Rik 22  
 Tol 10  
 Upp 76c  
 Vcl C 234  
 Vcl C 12-4

81 83 84 86 88 90-end 92 94 96 98 100-end

2441 79 34  
 1518<sup>2</sup>  
 1520<sup>4</sup>  
 1538<sup>3</sup>  
 1559<sup>1</sup>  
 1559<sup>10</sup>

Handwritten musical score for the Stabat Mater - Altus part. The score is written on 15 staves, each corresponding to a specific voice part. The parts are labeled on the left side of the staves: CW 16-19, Rev 9126, Cap 1472, Cap 1477, F10 232, Zech 1440, Zech 1442, Zech 1444, Zech 1446, Zech 1448, Zech 1450, Zech 1452, Zech 1454, Zech 1456, Zech 1458, Zech 1460, Zech 1462, Zech 1464, Zech 1466, Zech 1468, Zech 1470, Zech 1472, Zech 1474, Zech 1476, Zech 1478, Zech 1480, Zech 1482, Zech 1484, Zech 1486, Zech 1488, Zech 1490, Zech 1492, Zech 1494, Zech 1496, Zech 1498, Zech 1500, Zech 1502, Zech 1504, Zech 1506, Zech 1508, Zech 1510, Zech 1512, Zech 1514, Zech 1516, Zech 1518, Zech 1520, Zech 1522, Zech 1524, Zech 1526, Zech 1528, Zech 1530, Zech 1532, Zech 1534, Zech 1536, Zech 1538, Zech 1540, Zech 1542, Zech 1544, Zech 1546, Zech 1548, Zech 1550, Zech 1552, Zech 1554, Zech 1556, Zech 1558, Zech 1560, Zech 1562, Zech 1564, Zech 1566, Zech 1568, Zech 1570, Zech 1572, Zech 1574, Zech 1576, Zech 1578, Zech 1580, Zech 1582, Zech 1584, Zech 1586, Zech 1588, Zech 1590, Zech 1592, Zech 1594, Zech 1596, Zech 1598, Zech 1600, Zech 1602, Zech 1604, Zech 1606, Zech 1608, Zech 1610, Zech 1612, Zech 1614, Zech 1616, Zech 1618, Zech 1620, Zech 1622, Zech 1624, Zech 1626, Zech 1628, Zech 1630, Zech 1632, Zech 1634, Zech 1636, Zech 1638, Zech 1640, Zech 1642, Zech 1644, Zech 1646, Zech 1648, Zech 1650, Zech 1652, Zech 1654, Zech 1656, Zech 1658, Zech 1660, Zech 1662, Zech 1664, Zech 1666, Zech 1668, Zech 1670, Zech 1672, Zech 1674, Zech 1676, Zech 1678, Zech 1680, Zech 1682, Zech 1684, Zech 1686, Zech 1688, Zech 1690, Zech 1692, Zech 1694, Zech 1696, Zech 1698, Zech 1700, Zech 1702, Zech 1704, Zech 1706, Zech 1708, Zech 1710, Zech 1712, Zech 1714, Zech 1716, Zech 1718, Zech 1720, Zech 1722, Zech 1724, Zech 1726, Zech 1728, Zech 1730, Zech 1732, Zech 1734, Zech 1736, Zech 1738, Zech 1740, Zech 1742, Zech 1744, Zech 1746, Zech 1748, Zech 1750, Zech 1752, Zech 1754, Zech 1756, Zech 1758, Zech 1760, Zech 1762, Zech 1764, Zech 1766, Zech 1768, Zech 1770, Zech 1772, Zech 1774, Zech 1776, Zech 1778, Zech 1780, Zech 1782, Zech 1784, Zech 1786, Zech 1788, Zech 1790, Zech 1792, Zech 1794, Zech 1796, Zech 1798, Zech 1800, Zech 1802, Zech 1804, Zech 1806, Zech 1808, Zech 1810, Zech 1812, Zech 1814, Zech 1816, Zech 1818, Zech 1820, Zech 1822, Zech 1824, Zech 1826, Zech 1828, Zech 1830, Zech 1832, Zech 1834, Zech 1836, Zech 1838, Zech 1840, Zech 1842, Zech 1844, Zech 1846, Zech 1848, Zech 1850, Zech 1852, Zech 1854, Zech 1856, Zech 1858, Zech 1860, Zech 1862, Zech 1864, Zech 1866, Zech 1868, Zech 1870, Zech 1872, Zech 1874, Zech 1876, Zech 1878, Zech 1880, Zech 1882, Zech 1884, Zech 1886, Zech 1888, Zech 1890, Zech 1892, Zech 1894, Zech 1896, Zech 1898, Zech 1900, Zech 1902, Zech 1904, Zech 1906, Zech 1908, Zech 1910, Zech 1912, Zech 1914, Zech 1916, Zech 1918, Zech 1920, Zech 1922, Zech 1924, Zech 1926, Zech 1928, Zech 1930, Zech 1932, Zech 1934, Zech 1936, Zech 1938, Zech 1940, Zech 1942, Zech 1944, Zech 1946, Zech 1948, Zech 1950, Zech 1952, Zech 1954, Zech 1956, Zech 1958, Zech 1960, Zech 1962, Zech 1964, Zech 1966, Zech 1968, Zech 1970, Zech 1972, Zech 1974, Zech 1976, Zech 1978, Zech 1980, Zech 1982, Zech 1984, Zech 1986, Zech 1988, Zech 1990, Zech 1992, Zech 1994, Zech 1996, Zech 1998, Zech 2000, Zech 2002, Zech 2004, Zech 2006, Zech 2008, Zech 2010, Zech 2012, Zech 2014, Zech 2016, Zech 2018, Zech 2020, Zech 2022, Zech 2024, Zech 2026, Zech 2028, Zech 2030, Zech 2032, Zech 2034, Zech 2036, Zech 2038, Zech 2040, Zech 2042, Zech 2044, Zech 2046, Zech 2048, Zech 2050, Zech 2052, Zech 2054, Zech 2056, Zech 2058, Zech 2060, Zech 2062, Zech 2064, Zech 2066, Zech 2068, Zech 2070, Zech 2072, Zech 2074, Zech 2076, Zech 2078, Zech 2080, Zech 2082, Zech 2084, Zech 2086, Zech 2088, Zech 2090, Zech 2092, Zech 2094, Zech 2096, Zech 2098, Zech 2100, Zech 2102, Zech 2104, Zech 2106, Zech 2108, Zech 2110, Zech 2112, Zech 2114, Zech 2116, Zech 2118, Zech 2120, Zech 2122, Zech 2124, Zech 2126, Zech 2128, Zech 2130, Zech 2132, Zech 2134, Zech 2136, Zech 2138, Zech 2140, Zech 2142, Zech 2144, Zech 2146, Zech 2148, Zech 2150, Zech 2152, Zech 2154, Zech 2156, Zech 2158, Zech 2160, Zech 2162, Zech 2164, Zech 2166, Zech 2168, Zech 2170, Zech 2172, Zech 2174, Zech 2176, Zech 2178, Zech 2180, Zech 2182, Zech 2184, Zech 2186, Zech 2188, Zech 2190, Zech 2192, Zech 2194, Zech 2196, Zech 2198, Zech 2200, Zech 2202, Zech 2204, Zech 2206, Zech 2208, Zech 2210, Zech 2212, Zech 2214, Zech 2216, Zech 2218, Zech 2220, Zech 2222, Zech 2224, Zech 2226, Zech 2228, Zech 2230, Zech 2232, Zech 2234, Zech 2236, Zech 2238, Zech 2240, Zech 2242, Zech 2244, Zech 2246, Zech 2248, Zech 2250, Zech 2252, Zech 2254, Zech 2256, Zech 2258, Zech 2260, Zech 2262, Zech 2264, Zech 2266, Zech 2268, Zech 2270, Zech 2272, Zech 2274, Zech 2276, Zech 2278, Zech 2280, Zech 2282, Zech 2284, Zech 2286, Zech 2288, Zech 2290, Zech 2292, Zech 2294, Zech 2296, Zech 2298, Zech 2300, Zech 2302, Zech 2304, Zech 2306, Zech 2308, Zech 2310, Zech 2312, Zech 2314, Zech 2316, Zech 2318, Zech 2320, Zech 2322, Zech 2324, Zech 2326, Zech 2328, Zech 2330, Zech 2332, Zech 2334, Zech 2336, Zech 2338, Zech 2340, Zech 2342, Zech 2344, Zech 2346, Zech 2348, Zech 2350, Zech 2352, Zech 2354, Zech 2356, Zech 2358, Zech 2360, Zech 2362, Zech 2364, Zech 2366, Zech 2368, Zech 2370, Zech 2372, Zech 2374, Zech 2376, Zech 2378, Zech 2380, Zech 2382, Zech 2384, Zech 2386, Zech 2388, Zech 2390, Zech 2392, Zech 2394, Zech 2396, Zech 2398, Zech 2400, Zech 2402, Zech 2404, Zech 2406, Zech 2408, Zech 2410, Zech 2412, Zech 2414, Zech 2416, Zech 2418, Zech 2420, Zech 2422, Zech 2424, Zech 2426, Zech 2428, Zech 2430, Zech 2432, Zech 2434, Zech 2436, Zech 2438, Zech 2440, Zech

No variants in Bfa 215-6, MmuU 401, 1519<sup>2</sup>

II

10 31 43-47 55 56-57 61-62 71 72 73 75 83 84 85-86 87-88

CW Bra 215-6 Tru 902-6 Cap 1872 Cap 1873 Flo 232 Lead 1440 Lead 1442 Lead RC 1570 Mus 12 Reg 1412 T 10 Upp 76c WtC 234 Lf 12-4 Low 33 34

Stabat Mater - Altus (continued)

Handwritten musical notation on a system of staves. The notation includes various notes, rests, and bar lines. Above the staves, there are handwritten numbers: 1520, 10, 2324, 71, 47, 47, 55, 51-57, 61-62, 72, 73, 75, 77, 81, 82, 83, 84, 85-86, 87-88, 89-90. The notation is organized into measures by vertical bar lines.

No variants in Mund 401, 1519<sup>2</sup>.

Handwritten musical score for *Stabat Mater - Superius secunda vox*. The score is written on 24 staves, each labeled with an instrument or voice part and a range of measures. The notation includes various musical symbols such as notes, rests, and bar lines.

**Instrument/Part Labels and Measure Ranges:**

- CW 17-1 30-31
- Brn 25-6
- Brn 91-6
- Cop 187-2
- Cop 187-3
- Fln 132
- Hr 26
- Lch 140
- Lch 141-2
- Lch 142
- Lch 143
- Mus 12
- Org 81-2
- Tn 10
- Val 16
- WtC 234
- WtG 12-4
- Zln 73-4

**Measure Markers:** 23, 30-31, 37-39, 40, 52-54, 56-57, 58-61, 63, 76, 77, 79, 80-86.

*Stabat Mater - Superius secunda vox*

<sup>4</sup>  
 1520 1748 20-21 33 3435 37-38 44 51-54 56-57 58-61 63 76 77 79 84 85-86

No variants in Munich 401, Upp 76c and 1519<sup>2</sup>

Stabat Mater - Superius secunda vox (continued)

Handwritten musical score for *Stabat Mater - Superius secunda vox (continued)*. The score is written on 24 staves, each labeled with a part name and a measure range. The parts include CW, Tru 256, Tru 916, Cop 112, Cop 173, Tru 131, AK 26, Lead 1440, Lead 1442, Lead 1417a, Lead 14, Mand 12, Mand 401, Reg 911-2, Tru 10, App 76c, Val 16, Val 234, and Val 124. The measures are numbered 24, 32-33, 35-36, 38-39, 41, 49, 52, 55, 60, 64, 68-69, 70, 73, 74, 75, 77, 79, and 82. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for Stabat Mater - Superius secunda vox (continued). The score is written on a system of five staves. The first staff is labeled with a Roman numeral II and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into measures, with measure numbers 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Stabat Mater - Superius secunda vox (continued)



Hand-drawn musical score for "Itabat Mater - Superius secunda vox (continued)". The score is written on 16 staves, each representing a different instrument or voice part. The parts are: CW, Bra 215-6, Bra 912-6, Cap 1172, Cap 1173, Flo 232, HK 26, Lead 1440, Lead 1442, Lead RC 1470, Mica 12, Mica 401, Reg 891-2, Tol 10, Vpp 76c, Va 16, Vcl C 234, and Vcl G 12-4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The overall layout is a standard musical score format with multiple staves and a common time signature.

II

Itabat Mater - Superius secunda vox (continued)

Handwritten musical score for a band, featuring various instruments and their parts across multiple staves. The score is organized into measures, with measure numbers written above the staves. The instruments listed on the left include:

- CUW
- Bra 235-6
- Bra 412-6
- Cop 1172
- Cop 1173
- Fl. 212
- Lead 410
- Lead 412
- Lead 414
- Lead 416
- Lead 418
- Lead 420
- Lead 422
- Lead 424
- Lead 426
- Lead 428
- Lead 430
- Lead 432
- Lead 434
- Lead 436
- Lead 438
- Lead 440
- Lead 442
- Lead 444
- Lead 446
- Lead 448
- Lead 450
- Lead 452
- Lead 454
- Lead 456
- Lead 458
- Lead 460
- Lead 462
- Lead 464
- Lead 466
- Lead 468
- Lead 470
- Lead 472
- Lead 474
- Lead 476
- Lead 478
- Lead 480
- Lead 482
- Lead 484
- Lead 486
- Lead 488
- Lead 490
- Lead 492
- Lead 494
- Lead 496
- Lead 498
- Lead 500
- Lead 502
- Lead 504
- Lead 506
- Lead 508
- Lead 510
- Lead 512
- Lead 514
- Lead 516
- Lead 518
- Lead 520
- Lead 522
- Lead 524
- Lead 526
- Lead 528
- Lead 530
- Lead 532
- Lead 534
- Lead 536
- Lead 538
- Lead 540
- Lead 542
- Lead 544
- Lead 546
- Lead 548
- Lead 550
- Lead 552
- Lead 554
- Lead 556
- Lead 558
- Lead 560
- Lead 562
- Lead 564
- Lead 566
- Lead 568
- Lead 570
- Lead 572
- Lead 574
- Lead 576
- Lead 578
- Lead 580
- Lead 582
- Lead 584
- Lead 586
- Lead 588
- Lead 590
- Lead 592
- Lead 594
- Lead 596
- Lead 598
- Lead 600
- Lead 602
- Lead 604
- Lead 606
- Lead 608
- Lead 610
- Lead 612
- Lead 614
- Lead 616
- Lead 618
- Lead 620
- Lead 622
- Lead 624
- Lead 626
- Lead 628
- Lead 630
- Lead 632
- Lead 634
- Lead 636
- Lead 638
- Lead 640
- Lead 642
- Lead 644
- Lead 646
- Lead 648
- Lead 650
- Lead 652
- Lead 654
- Lead 656
- Lead 658
- Lead 660
- Lead 662
- Lead 664
- Lead 666
- Lead 668
- Lead 670
- Lead 672
- Lead 674
- Lead 676
- Lead 678
- Lead 680
- Lead 682
- Lead 684
- Lead 686
- Lead 688
- Lead 690
- Lead 692
- Lead 694
- Lead 696
- Lead 698
- Lead 700
- Lead 702
- Lead 704
- Lead 706
- Lead 708
- Lead 710
- Lead 712
- Lead 714
- Lead 716
- Lead 718
- Lead 720
- Lead 722
- Lead 724
- Lead 726
- Lead 728
- Lead 730
- Lead 732
- Lead 734
- Lead 736
- Lead 738
- Lead 740
- Lead 742
- Lead 744
- Lead 746
- Lead 748
- Lead 750
- Lead 752
- Lead 754
- Lead 756
- Lead 758
- Lead 760
- Lead 762
- Lead 764
- Lead 766
- Lead 768
- Lead 770
- Lead 772
- Lead 774
- Lead 776
- Lead 778
- Lead 780
- Lead 782
- Lead 784
- Lead 786
- Lead 788
- Lead 790
- Lead 792
- Lead 794
- Lead 796
- Lead 798
- Lead 800
- Lead 802
- Lead 804
- Lead 806
- Lead 808
- Lead 810
- Lead 812
- Lead 814
- Lead 816
- Lead 818
- Lead 820
- Lead 822
- Lead 824
- Lead 826
- Lead 828
- Lead 830
- Lead 832
- Lead 834
- Lead 836
- Lead 838
- Lead 840
- Lead 842
- Lead 844
- Lead 846
- Lead 848
- Lead 850
- Lead 852
- Lead 854
- Lead 856
- Lead 858
- Lead 860
- Lead 862
- Lead 864
- Lead 866
- Lead 868
- Lead 870
- Lead 872
- Lead 874
- Lead 876
- Lead 878
- Lead 880
- Lead 882
- Lead 884
- Lead 886
- Lead 888
- Lead 890
- Lead 892
- Lead 894
- Lead 896
- Lead 898
- Lead 900
- Lead 902
- Lead 904
- Lead 906
- Lead 908
- Lead 910
- Lead 912
- Lead 914
- Lead 916
- Lead 918
- Lead 920
- Lead 922
- Lead 924
- Lead 926
- Lead 928
- Lead 930
- Lead 932
- Lead 934
- Lead 936
- Lead 938
- Lead 940
- Lead 942
- Lead 944
- Lead 946
- Lead 948
- Lead 950
- Lead 952
- Lead 954
- Lead 956
- Lead 958
- Lead 960
- Lead 962
- Lead 964
- Lead 966
- Lead 968
- Lead 970
- Lead 972
- Lead 974
- Lead 976
- Lead 978
- Lead 980
- Lead 982
- Lead 984
- Lead 986
- Lead 988
- Lead 990
- Lead 992
- Lead 994
- Lead 996
- Lead 998
- Lead 1000

The score includes various musical notations such as notes, rests, and dynamic markings. The measure numbers are written above the staves, and the instrument names are written to the left of the staves. The score is organized into measures, with measure numbers written above the staves. The instruments listed on the left include:

Handwritten musical notation for the Bassus part of the Stabat Mater. The notation is written on a series of staves, with measures numbered 1 through 15. The notation includes various musical symbols such as notes, rests, and bar lines. The first measure is marked with a treble clef and a key signature of one flat. The notation is written in a cursive, handwritten style.

Measures: 1, 4.5, 8-10, 15-16, 22, 25-27, 28-30, 34, 37, 42, 46, 49, 55-56, 61-62, 73, 78-79, 82-83, 85, 86-87, 88-90.

Stabat Mater - Bassus (continued)

II

CW 10 14 32 77-79 85-86 54 53 61 73 77 85 85-end

Bra 205-6

Cop 1172

Cop 1173

F/a 232

Lead 1449

Lead 1442

Low BC 1070

Mau 12

Reg PA 12

Upp 76c

Vat C 234

Vat C R 4

Vat L 11453

Zau 3774

1520<sup>4</sup>

1538<sup>7</sup>

1554<sup>1</sup>

No variants in Bra 9126, Mau 441,  
Tol 10 and 1519<sup>2</sup>

Stabat Mater - Basses (continued)

## VARIANT USES OF CHROMATIC SIGNS

## BENEDICTA ES

Superius, Altus, Quinta vox, Bassus and Sexta vox:

None.

Tenor:

I 60 B<sup>b</sup> Mun 1536.

## INVOLATA

Superius:

II 42 C<sup>#</sup> Mod 9.

Altus:

II 42 C<sup>#</sup> Mod 9.

Tenor 1 and Tenor 2:

None.

Bassus:

I 7 B<sup>b</sup> 1519<sup>3</sup>.

III 32 B<sup>b</sup> 1519<sup>3</sup>.

## PATER NOSTER

Superius:

II 39 B<sup>b</sup> Mun 1536.

Altus:

II 9 E<sup>4</sup> VatV 35-40.

## Quinta vox:

- II 70 E<sup>b</sup> Val 5.  
 73 E<sup>b</sup> Sar 17, Val 5.  
 75 E<sup>b</sup> Sar 17, Val 5.  
 76 E<sup>b</sup> Tol 18, Val 5.  
 77 B<sup>b</sup> Mod 9.

## Tenor:

None.

## Bassus:

- I 45 E<sup>b</sup> Cop 1872, Gotha 98, Leip 49, Mun 12, Mun<sub>4</sub>1536, MunU 401,  
 Tol 18, VatS 55, VatV 35-40, 1537<sup>1</sup>, 1558<sup>4</sup>.  
 92 E<sup>b</sup> Cop 1872, Gotha 98, Leip 49, Mun 12, Mun 1536, MunU 401,  
 Pad 17, Tol 18, VatS 55, 1537<sup>1</sup>, 1558<sup>4</sup>.  
 II 43 B<sup>b</sup> Sar 17, Val 5.  
 51 E<sup>b</sup> Cop 1872, Gotha 98, Mod 9, Mun<sub>4</sub>12, Mun 1536, Tol 18,  
 Utr 3.L.16, Val 5, 1537<sup>1</sup>, 1558<sup>4</sup>.  
 52 E<sup>b</sup> VatS 55.  
 57 E<sup>b</sup> Cop 1872, Gotha 98, Mod 9, Mun 1536, Utr 3.L.16, Val 5,  
 1537<sup>1</sup>, 1558<sup>4</sup>.  
 69 B<sup>b</sup> Sar 17.

## Sexta vox:

- I 41 E<sup>b</sup> Cop 1872, DresG 5, Gotha 98, Leip 49, Mun 12, Pad 17,  
 Tol 18, 1537<sup>1</sup>, 1558<sup>4</sup>.  
 58 E<sup>b</sup> Cop 1872, DresG 5, Leip<sub>4</sub>49, Mun 12, Pad 17, Tol 18,  
 VatV 35-40, 1537<sup>1</sup>, 1558<sup>4</sup>.  
 II 48 E<sup>b</sup> Cop 1872, DresG 5, Gotha 98, Mun 12, Pad 17, Sar 17,  
 Sev 1, Tol 18, Utr 3.L.16, Val 5, 1537<sup>1</sup>, 1558<sup>4</sup>.  
 54 E<sup>b</sup> Sar 17, Val 5.  
 67 E<sup>b</sup> Val 5.  
 72 E<sup>b</sup> Val 5.  
 73 E<sup>b</sup> Val 5.  
 76 E<sup>b</sup> Val 5.

## PRAETER RERUM

Superius:

None.

Altus:

- I 13 E<sup>b</sup> (This and other measures contain two Es. The numbers in brackets designate which of the Es bear flat signs; i.e., 1 = first E only, 2 = second E only and x2 = both Es.)
- (1) Leid 1440, Leid 1442, Sev 1, VatG 12.4.
- (2) Reg C120.
- (x2) Bud 2, Cop 1872, DresG 5, Gotha 98, MunU 401, SG 463,4, Tar 8, VatS<sub>1</sub> 16, VatSM G.4.26, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- 22 E<sup>b</sup> (1) Gotha 98.

Tenor 1:

- I 13 E<sup>b</sup> Bud 2, Cop 1872, Dres 57, Gotha 98, Leid 1440, Leid 1442, LonRC 1070, MunU 401, Reg C120, SG 463, Sev<sub>4</sub> 1, Tar<sub>8</sub>, VatG 12.4, VatS 16, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.

Tenor 2:

- I 13 E<sup>b</sup> Bol 142, Bud 2, Cop 1872, Gotha 98, Leid 1440, Leid 1442, Reg C120, Sev 1,2, Tar 8,4, VatG 12.4, VatS 16, VatSM G.4.26, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- 14 E<sup>b</sup> Bud 2, Cop 1872, Reg C120, Sev 1, Tar 8, VatS<sub>4</sub> 16, VatSM G.4.26, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- 26 E<sup>b</sup> Bud 2, Cop 1872, Tar 8, VatG 12.4, VatS 16, VatV 35-40, 1519<sup>2</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.

Bassus 1:

- I 9 E<sup>b</sup> Dres 57, Gotha 98, Leid 1440, Leid 1442, MunU 401, Reg C120, Sev 1,4, VatL 11953, VatS 16, VatSM G.4.26, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>.
- 10 E<sup>b</sup> Leid 1442, MunU 401, VatSM G.4.26, VatV 35-40, 1519<sup>2</sup>.
- 12 B<sup>b</sup> 1519<sup>2</sup>.
- 13 E<sup>b</sup> Dres 57, Leid 1440, Leid 1442, LonRC 1070, MunU 401, Reg C120, Rpk 22, Sev 1, Tar 8, VatG 12.4, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- 23 E<sup>b</sup> Cop 1872.
- 24 E<sup>b</sup> MunU 401, Sev 1, VatG 12.4, VatS 16, VatV 35-40, 1519<sup>2</sup>.



- II 36 E<sup>b</sup> Cop 1872, Dres 57, Gotha 98, MunU 401, Reg C120, <sup>4</sup>Rok 22, Sev 1, Tar 8, VatG 12.4, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- 47 B<sup>b</sup> LonRC 1070, Reg C120.
- 61 E<sup>b</sup> Leid 1440, Reg C120, Upp 76b, VatG 12.4, VatS 16, VatSM G.4.26.
- 82 E<sup>b</sup> Leid 1440, Leid 1442, MunU 401, Reg C120, 1519<sup>2</sup>.

## Bassus 2:

- I 10 E<sup>b</sup> (1) Bud 2, Cop 1872, Dres 57, Leid<sup>4</sup>1442, Reg C120, SG 464, Sev 1, Tar 8, VatL 11953, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.  
(x2) Gotha 98, Leid 1440, MunU 401, VatV 35-40, 1519<sup>2</sup>.
- 13 E<sup>b</sup> Bud 2, Cop 1872, Dres 57, Gotha 98, LonRC 1070, Reg C120, SG 464, Sev 1, Tar 8, Upp 76b, <sup>1</sup>VatG 12.4, VatL 11953, VatV 35-40, 1519<sup>2</sup>, 1520<sup>4</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- B<sup>b</sup> (1) Reg C120, 1519<sup>2</sup>.
- 14 E<sup>b</sup> MunU 401, VatV 35-40, 1519<sup>2</sup>.
- 20 E<sup>b</sup> (1) Gotha 98.
- II 49 B<sup>b</sup> 1520<sup>4</sup>.
- 66 E<sup>b</sup> Bud 2, Cop 1872, Dres 57, Gotha 98, MunU 401, Reg C120, SG 464, Tar 8, VatG 12.4, VatS 16, 1519<sup>2</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.
- 87 E<sup>b</sup> Bud 2, Cop 1872, Dres 57, Leid<sup>4</sup>1440, Leid 1442, MunU 401, Tar 8, VatS 16, VatV 35-40, 1519<sup>2</sup>, 1537<sup>1</sup>, 1558<sup>4</sup>.

## STABAT MATER

## Superius:

None.

## Altus:

- I 34 E<sup>b</sup> (1) Bru 215-6, Bru 9126, Cop 1872, Cop 1873, Flo 232, Mun 12, MunU 401, Reg 891-2, Tol 10, Upp 76c, <sup>4</sup>VatC 234, VatG 12.4, Zwi 33.34, 1519<sup>2</sup>, 1520<sup>4</sup>, 1538<sup>3</sup>, 1559<sup>1</sup>.
- II 45 E<sup>b</sup> Bru 215-6, Bru 9126, Flo 232, Leid 1440, Leid 1442, Mun 12, MunU 401, Tol 10, Upp 76c, VatC 234, VatG 12.4, 1519<sup>2</sup>.

## Tenor:

- I 72 E<sup>b</sup> Bru 9126, Flo 232, VatC 234.

## Superius secunda vox:

II 35 E<sup>b</sup> Flo 232, VatC 234.

## Bassus:

I 34 E<sup>b</sup> (1) Bru 9126, Cop 1872, Cop 1873, Flo 232, LonRC 1070,  
Mun 12, MunU 401, Tol 10, Upp<sup>4</sup> 76c, VatC 234, VatG  
12.4, VatL 11953, 1519<sup>2</sup>, 1520<sup>4</sup>.

51 E<sup>b</sup> Bru 215-6.

55 B<sup>b</sup> 1519<sup>2</sup>.

II 30 B<sup>b</sup> MunU 401, 1519<sup>2</sup>.

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Abbreviations

AM	Analecta Musicologica.
AcM	Acta Musicologica.
AnM	Annales Musicologiques.
BAMS	Bulletin of the American Musicological Society.
CMM	Corpus Mensurabilis Musicae.
CMS	College Music Symposium.
EM	Early Music.
JAMS	Journal of the American Musicological Society.
JLSA	Journal of the Lute Society of America.
JM	Journal of Musicology.
LSJ	Lute Society Journal.
MD	Musica Disciplina.
MF	Music Forum.
ML	Music and Letters.
MQ	Musical Quarterly.
MR	Music Review.
MSD	Musicological Studies and Documents.
PAPS	Proceedings of the American Philosophical Society.
PRMA	Proceedings of the Royal Musical Association.
RM	Revue de Musicologie.
TVNM	Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis.

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